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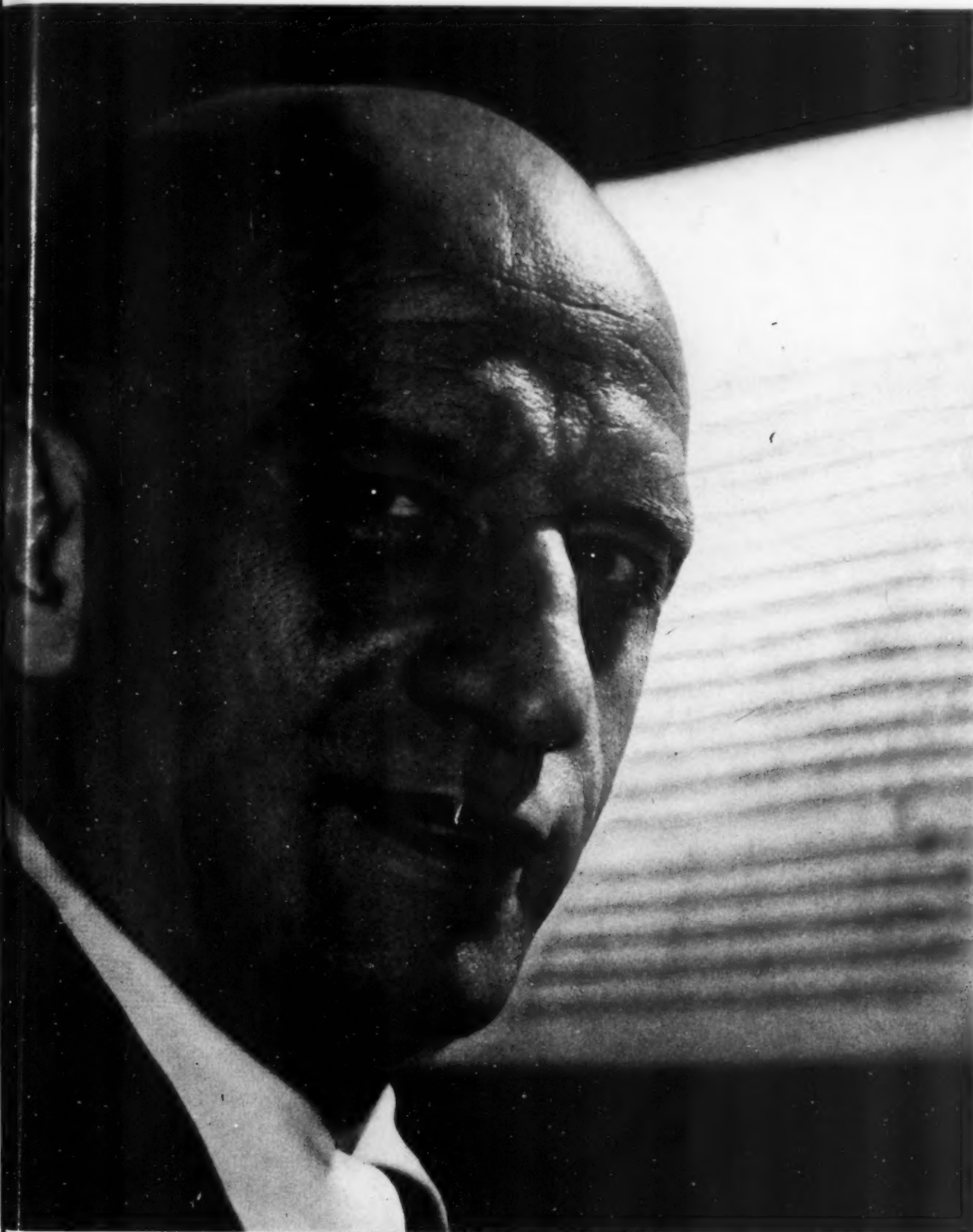
ART AND MUSIC

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Vol. LXXI, No. 5
April 1, 1951

MUSICAL AMERICA. Printed in the U. S. A. Published monthly on the 15th day of February, March, May, June, July, August, September, October, and semi-monthly on the 1st and 15th in November, December, January and April, by the Musical America Corporation at 34 No. Crystal St., E. Stroudsburg, Pa. Executive and Editorial offices, 113 W. 57th St., New York. Entered on November 15, 1949 as second class matter at the Post Office at East Stroudsburg, Pa. Subscription Rates: U. S. and Possessions, \$5.00 a year; Canadian, \$5.50; Foreign, \$6.00. Copyright, 1951.

Single Copy, 30 Cents
\$5.00 per year

(The contents of MUSICAL AMERICA are indexed in The Readers' Guide to Periodical Literature, and are also available in Microfilm)

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Musical America

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A British Music Critic in New York

By ARTHUR JACOBS

THE Philharmonic-Symphony, Dimitri Mitropoulos, and Carnegie Hall all made their first impact on the present reviewer at the concert of March 30, and a most agreeable impact it was. This was an afternoon of distinguished music-making, in an auditorium worthy of the event. Free provision of printed programs is also an amenity appreciated by any concertgoer from London, where the imposition of an extra charge (generally a shilling) still plagues us. But, given not only a general program of the hall, sixteen pages long, but also an eight-page annotated program for the concert itself, surely room should always be found for the names of the orchestral players? The annotations apparently crowded out the listings this time, and not even the name of the excellent concertmaster, John Corigliano, was mentioned. If I were he, I should be on strike tomorrow. In England the concertmaster (called the leader) even expects—and gets—a special round of applause as he takes his seat.

As though Mr. Mitropoulos deemed it suitable to welcome a British critic with a British folk tune, the opening minutes of the concert brought a piquantly scored version of Scots, *Wha Hae wi' Wallace Bled*. The song forms the basis of a theme in Berlioz's *Rob Roy Overture*, a work that met with a hostile reception at its first performance, in 1833, and was not published until after the composer's death. Certainly it deserves frequent performance now. Its orchestration has the true Berlioz glitter, and is replete with such unexpected yet successful devices as a melody in the high register of the cor anglais, punctuated with interjections from the low register of the trumpet. The orchestra's cor anglais soloist is plainly a wonderful artist, and his playing was only one of many admirable features of the orchestra's performance. It was a pleasure to hear a piccolo that stood out without becoming disagreeably shrill, and trombones whose ample sonority never developed into a rasp.

Mr. Mitropoulos next gave Ernst Krenek's *Symphonic Elegy*, for string orchestra, a work new to New York—and one that he and the orchestra will introduce to British audiences at the forthcoming Edinburgh Festival. It was written in memory of Anton von Webern, and is based on a twelve-tone series of which the composer says: "Certain relationships of near-symmetry exist between the first and second halves of this series, a condition almost always present in the twelve-tone rows used by Webern himself." Be that as it may, Schönberg rather than Webern is the composer of whom one is reminded on hearing this piece, in which the prevailing temper is an almost Tristanesque romanticism. The work, in four linked movements, lasts approximately fifteen minutes. It makes marked use of unison and octave passages between the instruments, and

has brief solos for violin and cello, but does not aim at any new or unusual sounds. It is a work of real achievement, and is further one of the few twelve-tone pieces that might prove reasonably rewarding to a lay audience even on first hearing.

Mr. Mitropoulos conducted this piece, like all the others, without baton and without score. He then proceeded to demonstrate another aspect of his musicianship by doubling as conductor and pianist in Malipiero's *Piano Concerto No. 4*. This work is dedicated to him, and on the previous day he had given the first performance in America. Truth to tell, the gymnastic interest rather than the musical is what primarily engages the attention in such a doubling of roles as this. Fascinated, one watches the performer's arms first flailing the air (Mr. Mitropoulos appears to conduct with his arms rather than with his hands) and then plunging down towards the keyboard. Then—look!—while still playing, he turns his head to flash a commanding eye as the cue arrives for horns or trumpets. Perhaps the visual distraction did not matter overmuch, for the musical interest of this work is not exceptional. Its texture is uncomplicated, its prevailing timbres

they need not for that reason deny its spontaneous lyric invention and symphonic shapeliness. The second movement, combining a true scherzo flavor with an almost satanic urgency, might be subtitled *A Midwinter Night's Dream*. This work concluded a program that was far from conventionally chosen; yet few of the seats remained empty. My mind slipped back to London, where such a program by a native orchestra and conductor would scarcely fill one-third of the Albert Hall's 6,000 seats even on a Sunday afternoon—and where a weekday afternoon concert, such as this was, is something to which no organization, commercial or non-profit, would normally dare to commit itself.

The Tales of Hoffmann

The City Center is big. That is the first impression that a visitor from London must have, for Sadler's Wells—London's own number two opera house—is altogether more intimate. Its less capacious stage would not allow the *Tales of Hoffmann* to be played in the City Center's fashion, by which all the action except

technical and economic conditions of the production; but why should the staging be pervaded by such cavernous gloom? Luther's wine cellar may indeed be dark, but Olympia's entry should be accompanied by all the glitter that we expect of a Parisian soirée. More effective lighting might also have helped to make the stealing of Hoffmann's reflection, in the Venetian act, clearer than it now is. Generally, however, Leopold Sachse's staging follows a convincing pattern, achieving with limited technical means not only the contrast between the three tales but also between the fantasy of the tales in general and the more earthy element represented in the Prologue and Epilogue.

The cast has, first of all, Robert Rounseville as Hoffmann. His voice may not be the extra-glamorous, extra-refined type that opera discophiles will purr over in years to come; but his performance was, none the less, appealing, well thought out, and artistic. Furthermore, it was an agreeably fresh-sounding performance; the role is an arduous, almost heroic, one, but Mr. Rounseville's voice sounded as limpid and unforced at the end of the evening as at the beginning. Carlton Gauld sang Lindorf, Coppélius, and

Arthur Jacobs, whose event-by-event reactions to musical events in New York are set forth here, is regularly music critic of the London Daily Express. A 28-year-old Oxford graduate, he served in the British Army during the last war. He has contributed articles to various periodicals and has written two books—*Music Lover's Anthology* (1948) and *Gilbert and Sullivan* (1951)

bright; the clear treble range of the piano is exploited much more than the warm middle register beloved of the romantics. A program-note, apparently inspired by Mr. Mitropoulos, claimed for the work that "the melodic expression is based on medieval color"—a baffling statement, since the pianist passes from helter-skelter Prokofiev-like figurations to near-Debussy sonorities, and the orchestra occasionally launches a "noble" tune, fortified with diatonic discords, that might almost have come from John Ireland. Still, the music is never less than agreeable. It has a cadenza for the soloist in the last of three movements.

After intermission came Rachmaninoff's *Symphony No. 2*. Mr. Mitropoulos has a manifest sympathy with this work, although his love did not blind him to the advisability of making a cut or two. The audience received the work warmly. Its somewhat over-full orchestration and sequential treatment of melody may date it unhappily in the ears of some of today's professional musicians, but

the Prologue and Epilogue is set in an inner, boxed-in stage. But, anyway, this opera has not been seen in London for some years. It probably would have been, however, had Sir Thomas Beecham been recently exerting his former dominant influence over the London operatic scene. It was he who conducted the new British film of the opera (reviewed by Robert Sabin in the March, 1951, issue of *MUSICAL AMERICA*); and to see first the City Center's version on March 29, and then the gala premiere of the film on April 1, afforded a stimulating experience. (The premiere was given, in aid of the American Red Cross, at the Metropolitan Opera House, where \$30,000 worth of projection equipment was installed for the occasion.) The present reviewer also had the good fortune to see, some while back, a performance at the Paris Opéra-Comique, from which an impression of sumptuous settings and brilliant lighting remains.

Such an impression is not made by the City Center version. The lack of sumptuousness may be dictated by the

Miracle—leaving Dapertutto, the other incarnation of Hoffmann's enemy, in the able hands of Walter Cassel. At times Mr. Gauld's voice was a little dry, but there was no mistaking the authenticity of style in his performance.

A Londoner would wish to salute a company that can summon four such able women soloists as adorned this cast. Virginia MacWatters, as Olympia, was not perfect in all the exacting roulades of the *Doll Song*, but who is? She came near enough to compel admiration, and, although her figure is not such as is conventionally described as doll-like, she gave a clever and credible characterization. Ann Ayars, as Antonia, sang her initial romance, *Elle a fui, la tourterelle*, enchantingly, but was inclined to force her voice in some of the more dramatic music that followed. Wilma Spence was an impassioned and convincing Giulietta. Frances Bible, as Nicklaus (spelled in the program, somewhat esoterically; Nicklausse) showed distinction both

(Continued on page 8)



Rice—Herald Tribune
Rudolf Bing, general manager, compliments Kirsten Flagstad after her final Metropolitan Opera appearance this season, in *Tristan und Isolde*

Metropolitan Hears Flagstad For Last Time—This Season

AFTER more than thirty curtain calls, which occupied almost a half hour, the golden curtain of the Metropolitan Opera came down on what was said at the time to be Kirsten Flagstad's last performance in the house. This was the *Tristan und Isolde* of March 26. The authority for the statement was the Norwegian soprano herself, for she had let it be known that she intended to retire from opera at the end of this season. However, Rudolf Bing, general manager of the opera said, in the second intermission of the performance that "Mme. Flagstad, being a woman, has the privilege of changing her mind, and I certainly hope she will." [She did. It was certain, as *MUSICAL AMERICA* went to press, that Mme. Flagstad would return to sing next season in Gluck's *Alceste*. But this news had not been made public at the time of the "farewell"—it is probable, indeed, that the warmth of the soprano's reception had a great deal to do with her reversing her stand.]

It had been rumored that Mme. Flagstad would make a speech at some juncture during the evening, but she denied this in her dressing room during an intermission.

"Is this definitely your last appearance at the Metropolitan?" she was asked.

"Yes," she replied firmly.

Because the news had already been printed, when Marks Levine, the soprano's manager, had announced on March 7 that she would confine her appearances to the concert stage next season, a demonstrative crowd was on hand for the performance, more than 4,000 filling the auditorium to capacity. The line for standing room began to form early in the morning, and by afternoon extended to the corner of 39th Street and Seventh Avenue. All tickets had been sold several days before, and it seemed that none remained unused. The packed house experienced a hush of expectancy as Fritz Reiner began the Prelude at 8 p. m., and as the curtain rose on the scene of *Tristan*'s

ship, showing Isolde bowed in grief and anger on the bench in the center of the stage, a murmur swept over the ranks of eager listeners. Attention was rapt all during the act, but applause came tumultuously at the curtain, and again at the end of the second act. These were but rehearsals, however, for the stormy demonstration which followed the last act and the superb singing of the *Liebestod*.

"We want Flagstad!" "Come back to us." "Don't go away!" came the shouts from many throats. Applause was continuous, and the soprano went before the curtain alone and with other members of the cast more than two dozen times. Confetti, improvised from torn-up programs, came fluttering down from the upper tiers. At the height of the hullabaloo, a small bunch of vivid red roses was flung onto the stage by a young man standing near the stage on the 39th Street side, one of a vociferous group of youngsters who approximated in enthusiasm the bobby-sox admirers of popular entertainers. The flowers fell short of the line of principals then taking bows, and Set Svanholm, the *Tristan* of the evening, stepped over to pick them up and hand them to Mme. Flagstad.

At last it was over. The stage manager timed his effects cannily and said "Down!" to a stage hand, who pressed the decisive button. The heavy waves of curtain swept down over a scene which had not been equalled at the Metropolitan in warmth, fervor, and length in modern times, and was only rivalled by Lotte Lehmann's farewell, as the *Marschallin* in *Der Rosenkavalier*, on Feb. 23, 1945.

The performance had more than justified such appreciation, even if it had not marked such an occasion. The cynosure of the evening had sung more gloriously than ever—in fact, this reporter cannot remember an occasion since Mme. Flagstad's debut in 1935 when her voice was more nobly summoned up and more warmly colored. There was not one moment of thinness or edginess; she seemed fully warmed up

from her first startled question: "Wer wagt mich zu höhnen?" She surpassed herself in projecting a gamut of emotional expression that seems to have broadened and deepened since her return; her voice, as an instrument of this expression, was inflected with heart-breaking beauty.

Surrounding the central figure was a cast of uniform excellence. Mme. Flagstad was partnered by Set Svanholm, whose *Tristan* matched her Isolde in intensity and vocal splendor. Herta Glaz once again sang *Brangäne*, after her emergency debut in the part recently, and deepened an impression of intelligence and style, while singing expressively. Paul Schoeffler,

one of our best Kurvenals, did not rant nor glower nor run about, but portrayed the hero's companion with dignity and a sense of his own worth. Dignity was also the keynote of Dezso Ernster's King Marke. Others were Hugh Thompson, Lawrence Davidson, Leslie Chabay, and Thomas Hayward. Mr. Reiner conducted with fire and conviction in one of the most heart-felt performances he has given us.

As a postlude to the event, more than 100 admirers waited outside the Fortieth Street stage door until Miss Flagstad emerged at 1:05 a. m. They cheered her as she entered her car, and demanded her return.

—QUAINTANCE EATON

European Cities To Sponsor Music Festivals This Summer

IN addition to the Festival of Britain and the observance of the Paris bimillennial, several other festivals involving the presentation of music will take place in Europe this summer.

On June 2 the city of Zurich will begin a month-long observance of the 600th anniversary of the entry of the state of Zurich into the Swiss confederation. Stage performances will include Verdi's *Otello*, Strauss's *Intermezzo*, Mozart's *The Abduction from the Seraglio*, Frank Martin's *Le Vin Herbé* (first scenic performance in Switzerland), Othmar Schoeck's *Don Ramudo*, Johann Strauss's *The Gypsy Baron*, Werner Egk's ballet *Abraxas*, and Paul Burkhardt's ballet *Die Weibermühle* (first performance). Four orchestra concerts with guest conductors and soloists will also be heard.

The annual Holland Festival will be held from June 15 to July 15. The Netherlands Opera will stage Janacek's *Jenufa*, Verdi's *A Masked Ball*, Beethoven's *Fidelio*, Gluck's *Orfeo*, and the premiere of Jean Françaix's *L'Apostrophe* on a double bill with Milhaud's *Le Pauvre Matelot*. The English Opera Group, headed by Joan Cross, Peter Pears, and Benjamin Britten, will present Purcell's *Dido and Aeneas* and Monteverdi's *Il Combattimento di Tancredi e Clorinda*. Orchestra, choral, and chamber-music concerts, and programs by visiting ballet companies will fill out the schedule.

A dozen French cities will be the scene of music festivals during the months from May to September. Theatrical productions and art exhibitions will coincide with several of the musical events.

Considered in chronological order, the first one will be at Bordeaux from May 16 to 27. Opera, concert, and dance performances will be devoted to music from the Mediterranean countries.

Noted singers will be heard in the music festival at Toulouse between June 1 and 10.

The Cistercian Abbey at Royaumont will provide the background for a series of concerts on June 9, 10, 17, 23, and 24. Medieval French, nineteenth-century, and contemporary music, most of it choral, will be presented.

The fourth annual festival at Strasbourg will be held from June 13 to 20. Opera, orchestral concerts, chamber-music programs, and vocal and clavichord recitals will stress French and Italian music.

Ballet, oratorio, and chamber-music programs will be included in the third festival at Lyon, scheduled for June 20 to July 10.

As part of the Paris bimillennial, French music of the past four centuries will be played and sung at the

Palace of Versailles between June 24 and July 8.

At the end of June and the beginning of July, the Nîmes festival will present a program of music and dance events, although the principal event will be the staging of plays by Shakespeare, Racine, and Sartre in the well-preserved Roman amphitheatre.

Opera performances in the charming theatre designed by Cassandre in the court of the Archbishopric will provide the main attraction at the Aix-en-Provence festival from July 7 to 25. A Vivaldi concert and programs of chamber music have also been planned.

Mozart's *The Abduction from the Seraglio*, conducted by Hans Rosbaud, will be the main production at Aix-en-Provence. André Derain will design the sets and costumes, and Pierre Bertin will stage the opera. The performing artists and ensembles in the concerts will include the Gurzenich Chamber Orchestra of Cologne, conducted by Gunter Wand; the Saint Eustache Singers, directed by Father Martin; the Collegium Musicum Italicum, conducted by Renato Fasano; the Conservatory Concert Society Orchestra, with Mr. Rosbaud, Jean Martinon, and Roger Désormière as conductors; the Orchestre de la Suisse Romande, conducted by Ernest Ansermet; Robert Casadesu; Zino Francescatti; Samson François; and the winners of the 1951 Marguerite Long and Eugène Ysaÿe contests.

Perpignan will be the site of the second summer festival under the direction of Pablo Casals. Six chamber-music and six orchestral concerts devoted to music by Bach, Mozart, and Beethoven will be given from July 10 to 26.

Besides Mr. Casals, the soloists in the festival will include Dame Myra Hess, Yvonne Lefebvre, Clara Haskil, Mieczyslaw Horszowski, Eugene Istomin, Rudolf Serkin, and Leopold Mannes, pianists; Isaac Stern, Erica Morini, and Alexander Schneider, violinists; William Primrose, violist; Paul Tortelier, cellist; John Wummer, flutist; M. Cahuzac, clarinetist; Marcel Tabuteau, oboist; M. Thevet, horn player; Hélène Farni, soprano; Jennie Tourel, mezzo-soprano; and Doda Conrad, bass.

Music and dancing will be part of the four-day *Chorégies*, held at the end of July at Orange.

Chamber music played in the square before the Saint-Michel Church will be offered at the Menton Festival from Aug. 1 to 10.

The final festival, at Besançon, will continue from Aug. 31 to Sept. 9. Music, the International Language, will be the theme of the concerts, and there will be dramatic presentations and ballets.

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April 1

Verdi's Manzoni Requiem

In Metropolitan Holy Week



Sedgwick LeBlanc

The Verdi Memorial Concert at the Metropolitan, with the four soloists—Zinka Milanov, Elena Nikolaidi, Jan Peerce, and Cesare Siepi—and the opera chorus on stage and Bruno Walter conducting the raised orchestra

LONG to be remembered was the Giuseppe Verdi Memorial Concert conducted by Bruno Walter at the Metropolitan Opera House on Good Friday afternoon, March 23, and repeated the following day. Verdi died on Jan. 27, 1901, so that this performance of his *Messa da Requiem*, prefaced by an excerpt from the Convent Scene from Act II of *La Forza del Destino*, followed the day of his death by almost exactly fifty years.

Mr. Walter has long been celebrated as a Verdi interpreter, and his appearances at the Metropolitan to conduct some of the Verdi operas in years past have always been occasions for rejoicing. But this interpretation of the Requiem was perhaps the profoundest revelation of Verdi's greatness that we have had from him. The performance was transcendent. The soloists and every last member of the chorus and orchestra were inspired. It was one of those rare musical experiences in which the performers are so fused in spirit that all thoughts of technical virtuosity and mechanism disappear. The music simply came alive, seemingly without effort and with faultless style and control.

Mr. Walter had a superb solo quartet—Zinka Milanov, soprano; Jan Peerce, tenor; Elena Nikolaidi, contralto (making her debut at the Metropolitan at this performance); and Cesare Siepi, bass. Not only did the four artists sing their solos beautifully, but in their ensembles they achieved a wonderful unity of feeling. It was as if Mr. Walter's nobility and warmth of musical imagination had brought them close together as human beings. The chorus, also trained by Kurt Adler, sang with a spirit of dedication that was deeply moving. It would be easy to expatiate on Miss Nikolaidi's sumptuous voice and exquisite phrasing, on Miss Milanov's unbelievably liquid and disembodied pianissimo top tones, on Mr. Peerce's extraordinary shaping of the phrase with the trill that occurs in his principal solo, and on Mr. Siepi's rich, amazingly long-breathed vocalism. But one took these things for granted in the performance. Suffice it to state that their performance could scarcely be surpassed either in finish or intensity of feeling.

In the Convent Scene from Act II of *La Forza del Destino*, Leonora seeks refuge from her revenge-crazed brother in a monastery. She confesses her identity and her story to the Abbot, who offers her a hiding place. She is to be disguised as a hermit and to live alone in a cave near the monastery. Miss Milanov, Mr. Siepi, and the chorus sang the brief excerpt eloquently. It made one hungry to hear the whole opera again. No more fitting tribute to Verdi could have been paid than this unforgettable concert.

—ROBERT SABIN

Double Bill, March 7

Margaret Roggero sang for the first time, with generally effective results, the role of Lola in the season's seventh performance of *Cavalleria Rusticana*. Thelma Votipka, once more shifted from the soprano range

to the contralto, sang her first *Mamma Lucia*. The casts of both operas in the double bill were otherwise familiar. Zinka Milanov, Richard Tucker, and Francesco Valentini sang in the Mascagni opera. In Leoncavallo's *Pagliacci* the principals were Delia Rigal, Kurt Baum, Thomas Hayward, Leonard Warren, and Frank Guarrera. Alberto Erede conducted both operas.

—C. S.

Tristan und Isolde, March 8

The evening after she made public her decision to retire from the operatic stage Kirsten Flagstad appeared as Isolde in what was, if she remains adamant, her next-to-last Wagnerian appearance at the Metropolitan. For the large contingent of her warm admirers who assembled it was an occasion of deep and poignant emotion; for all it was an evening of free, unstinting, and glorious vocalism and of commanding artistry.

Seldom, even in the most splendid moments of her earlier career, did Miss Flagstad give to her audience so majestic an outpouring of tone as this. Nor was it simply an evening of vocal splendor. Each phrase, taking its place in the sweeping melodic flow of Isolde's music, was informed with a glow of emotional color, a sense that the artist was living through the drama and the music. This was so from Miss Flagstad's opening phrases, through the savagery of her first scene with Tristan, the blinding flash of awakened love, the ardor of the scene in the garden, with its final fate-struck, anguished repose, and in the Liebestod's final soaring catharsis of passion in death. Quite aside from the emotionalism that arose from her decision to retire and that gave the temper of the audience an electric, hypersensitive quality, Miss Flagstad's achievement was in all respects a supreme one, by a great artist and a woman of warmly human dignity.

Ferdinand Frantz was the only unfamiliar member of the cast; in his first King Marke at the Metropolitan he sang intelligently, if without much depth of either emotion or resonance. Paul Schoeffler was the Kurvenal, Gunther Treptow the Tristan, Margaret Harshaw the Brangaene, with Thomas Hayward, Leslie Chabay, George Cehanovsky, and Lawrence Davidson in other roles. Fritz Reiner shaped his forces admirably.

—J. H., Jr.

Il Trovatore, March 9, 1:00

The fourth of the school children's matinees sponsored by the Metropolitan Opera Guild was a repetition of Verdi's *Il Trovatore*, with Delia Rigal, Barbara Troxell, Jean Madeira, Kurt Baum, Leslie Chabay, Francesco Valentini, Nicola Mascona, and Lawrence Davidson. Alberto Erede conducted.

—N. P.

Fledermaus, March 9

At the season's fifteenth performance of Johann Strauss's *Fledermaus*, two members of the cast made their first Metropolitan Opera appearances in their roles, Regina Resnik as Rosalinda, and Brian Sullivan as Eisenstein. Miss Resnik sang the role very competently, and performed the Czar-das with considerable zest as well as

technical skill. She did not, however, fully capture the charm and graciousness inherent in the music. Her petulant moods were more convincing than her flirtatious episodes. Mr. Sullivan was too rough and ready as Eisenstein; he is far better in the role of Alfred, which he has sung before. The others in the cast, in familiar roles, were Patrice Munsel, Nana Gollner, Charles Kullman, Jarmila Novotna, John Brownlee, Hugh Thompson, Paul Franke, and Jack Gilford. Tibor Kozma conducted a spirited performance. The ballet repeated Zachary Solov's *Acceleration Waltz* in Act II more raggedly if anything than at the first performance of the interpolated episode on March 3.

—R. S.

La Bohème, March 10

Puccini's *La Bohème*, an unwontedly late starter this season, made its first appearance in a special Saturday evening non-subscription presentation. Fausto Cleva conducted it for the first time at the Metropolitan, and Cesare Siepi sang his first Colline and Lawrence Davidson his first Alcindoro there, but in sum the performance was not much different from other *Bohèmes* in other seasons, with only Bidu Sayao, making her first appearance of the season as Mimì, rising much above the level of respectable routine. The remainder of the cast included Lois Hunt as Musetta, Giuseppe di Stefano as Rodolfo, Giuseppe Valdengo as Marcello, Hugh Thompson as Schaunard, Lorenzo Alvary as Benoit, Paul Franke as Parpignol, and Carlo Tomanelli as the Sergeant. The stage direction was credited to Désiré Défrère.

Mimì is, with Adina in *L'Elisir d'Amore* and Susanna in *Le Nozze di Figaro*, one of Miss Sayao's finest roles. Only one unalterably addicted to big-voiced, spinto Mimis could fail to warm spontaneously to so gossamer, so sensitively intelligent, so completely musical an exposition of the part. Miss Sayao's Mimì is not a creature of large emotions and great tragic stature, but after all the role does not

demand that. She seems so small, so affectionate and needing affection, so innocently protectable at her meeting with Rodolfo, so infinitely pathetic at their parting and at her death as to make her portrayal seem, while it is being experienced, the only possible one. She was in notably clear and fresh voice, and her artistry was unwavering.

The four Bohemians, and all the others in the cast, not having Miss Sayao's ability to possess their roles so completely, were considerably less impressive, although Mr. Di Stefano sang with strong line, when he was not taking liberties, and had considerable velvet to his tones. Mr. Valdengo's Marcello and Mr. Thompson's Schaunard are familiar from other seasons; both offered respectfully standardized impersonations. As Colline, Mr. Siepi adapted himself well to the moderately engaging horseplay that Mr. Défrère has the comrades practice in the first and last acts, and he sang his farewell to the coat with rich tone. Mr. Davidson was satisfactory in his small buffo role.

Mr. Cleva's conducting was firm and lively if not on the same rich level as in his *Manon Lescaut*. What the Metropolitan's production of *La Bohème* needs is a rest and then a thorough restudying. This opera, sure-fire though it is, should not have to depend so completely for distinction on such isolated artistic achievements as Miss Sayao's Mimì.

—J. H., Jr.

Siegfried, March 12

The season's final performance of *Siegfried*, and the sole presentation of any of the ring operas outside the two cycles, involved three changes of cast. Astrid Varnay sang Brünnhilde for the first time this season, and Leslie Chabay as Mime and Genevieve Warner as the Voice of the Forest Bird undertook their parts for the first time at the Metropolitan—and, presumably, anywhere. In admirable voice, Miss Varnay invested her music in the closing scene with a wide range of dramatic meaning, attaining

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ALBAN Berg's setting of Georg Büchner's dramatic fragment *Wozzeck* offers a paradoxical challenge to the listener. No music of our time is more dramatically expressive and full of atmosphere. The most reactionary and blasé of publics could not help feeling something uncanny in the very sound and color of this score. Without knowing one word of German or having progressed beyond Strauss and Debussy in harmonic experience, an intelligent listener would still sense something tremendous in *Wozzeck*. The action, the dialogue, the underlying moods of the play are vividly reflected in the music, and the interludes between the scenes (like those in Debussy's *Pelléas et Mélisande*) carry forward the dramatic development.

Yet no music of our time is more subtly organized and more consummately executed than this score. It offers endless opportunities for study and analysis. The more one knows about it, the more shattering its impact. Infinite freedom of expression is made possible by absolute submission to aesthetic discipline in the means of expression. Only a great genius would have sensed, as Berg did, that Büchner's fantastic, expressionistic drama could be set in a series of musical forms as strict as a Bach suite or a Beethoven symphony.

Shortly after Berg had composed *Wozzeck*, friends and disciples began the fascinating work of analyzing the score and helping the public unacquainted with Berg's innovations to comprehend the music fully. Fritz Mahler's analysis of the score, showing the interrelation of the stage action with the musical texture, is embodied in the charts that accompany this article. In 1931, six years after *Wozzeck*'s world premiere, at the Berlin Staatsoper, on Dec. 14, 1925, the League of Composers in New York published *A Guide to Wozzeck*, by Willi Reich, pupil and biographer of Berg. Like Mr. Reich, Mr. Mahler was a pupil of Berg, and he was so impressed by *Wozzeck* that he set to work upon his analysis soon after the opera was completed. It took him over a year to complete it. The purpose of this article is to assist the reader in interpreting the chart and to supplement the musical analysis with a clarification of the action of the play. The United States first heard *Wozzeck* in 1931, when Leopold Stokowski conducted it, in stage form, first in Philadelphia, on March 19, and later in New York, on Nov. 24, 1931. Now that Dimitri Mitropoulos is reviving the opera in concert form with the New York Philharmonic-Symphony, it is timely to provide a complete analysis of the score.

THE orchestration of *Wozzeck* is worked out on an imposing plan. The score calls for four flutes (one of the players doubling on the piccolo); four oboes (one English horn); four clarinets in B flat (one in A, and two in E flat, the players doubling as in the case of the flutes and oboes); one bass clarinet in B flat; three bassoons; one contrabassoon; four horns in F; four trumpets in F; four trombones (including one tenor and three tenor-bass trombones); one contrabass tuba; the customary strings in five choirs, calling for at least fifty to sixty players; two pairs of kettle-drums; cymbals; bass drum; several side drums; a large, very deep-pitched tamtam; a small, very high-pitched tamtam; triangle; xylophone; celesta; and harp. Included in the percussion is the rute, a sort of birch-broom used to beat the bass drum, employed by Mahler in the scoring of the third movement of his Symphony No. 2.

Berg has introduced various instrumental ensembles on the stage in *Wozzeck*. He indicates in the score that all of these can be recruited from the orchestra in the pit—in concert performance, of course, this problem does not arise. In Act I, Scene 2, several side drums are used

on the stage. The orchestration of the military music in Act I, Scene 3, calls for one piccolo, two flutes, two oboes, two clarinets in E flat, two bassoons, two horns in F, two trumpets in F, three trombones, one contrabass tuba, bass drum with cymbals, side drum, and triangle. The music in the inn—or *Hewigenmusik*, as Berg calls it—in Act II, Scene 4, calls for two to four violins, tuned a whole tone higher than usual, one clarinet in C, accordion, several guitars, and bombardon in F (or bass tuba). In Act III, Scene 3, a piano, which is supposed to be out of tune, is used.

An especially interesting innovation is Berg's use of a chamber orchestra in Act II, Scene 3, both in combination with the larger orchestra and by itself. He indicates in the score that this chamber orchestra should be separated from the main orchestra if possible. The composition of the smaller group is the same as that used by Arnold Schönberg, Berg's teacher and musical mentor, for his Chamber Symphony, and includes one flute (the player doubling on the piccolo), one oboe, one English horn, one clarinet in E flat, one clarinet in A, one bass clarinet in B flat, one bassoon, one contrabassoon, two horns in F, two violins, one viola, one cello, and one double bass.

It is important to keep these various orchestras in mind, because Berg has used each of them with the maximum of subtlety and originality. Each plays a distinct role in the development of the drama. In the terrible dialogue between *Wozzeck* and Marie in Act II, Scene 3, when *Wozzeck* questions her about the Drum Major and threatens to strike her, the alternation of full orchestra and chamber orchestra increases the dramatic tension. Near the close, *Wozzeck* recites his famous phrase, "Der Mensch ist ein Abgrund, es schwindelt Einem, wenn man hinunter schaut . . . mich schwindelt." ("Man is an abyss; one becomes dizzy when one peers down into him . . . my head is swimming.") The large orchestra finishes a phrase fortissimo; then the fifteen soloists of the chamber orchestra complete the scene. The large orchestra takes over for the interlude.

WOZZECK was a hundred years ahead of the stage conventions of its time. The play is laid in the early nineteenth century, the period in which Büchner wrote it. *Wozzeck* is a Dostoyevskian character, poor, downtrodden, half insane, yet gifted with sudden flashes of profound insight and at heart a sweet and sound personality. His life, like that of his woman, Marie, is darkened and corrupted by hopelessly poverty. Büchner was as drastically critical of the tyranny, injustice and hypocrisy of his time as were the revolutionary writers and political leaders a generation later. Bourgeois complacency and moral sham are castigated again and again in this play.

Alban Berg's Wozzeck:

By ROBERT SABIN

Büchner's malicious chatterbox, the Captain, tells *Wozzeck* in Act I, Scene 1, that he is a good man but immoral, because he has begotten a child by Marie, "as our most worthy military chaplain says: 'Without the blessing of the church.'" *Wozzeck* answers: "Sir, our loving God won't examine the poor little worm, to see if an Amen was said over him before he was begotten. The Lord said: 'Suffer the little children to come unto me!'"

"We poor people," he explains incoherently to the would-be philosophical Captain, "Don't you understand, Sir, money! money! He who has no money!" And he adds bitterly: "Yes, if I were a gentleman and had a hat and a watch and an eyeglass, and could converse elegantly, then I would want to be virtuous! Virtue must be a wonderful thing, Sir. But I am a poor fellow!" *Wozzeck* has to submit to the experiments of the sadistic Doctor and to listen to the hysterical nonsense of the Captain, because he is so poor that it takes every penny he can earn to keep Marie, the child, and himself alive. He is fearful, superstitious, and benighted, not because of innate stupidity or viciousness, but because the odds are against him both hereditarily and socially.

The play opens with a modern touch of realism. *Wozzeck* is shaving the Captain. Yet the characters have not spoken ten words before we are aware that this is no homely study of common life but an expressionistic drama of the human soul. Each of the main characters in *Wozzeck* is a human type as well as an individual. Büchner has a Shakespearean power of characterization that gives an aura of universality to his people. The Captain, like Polonius, is a would-be philosopher without the necessary wisdom and detachment. Beneath the veneer of his intellectual pretension and metaphysical rodomontade, he is cowardly, credulous, and cruel. Like the Doctor, he is a pronounced sadist, though less vicious. He lectures poor *Wozzeck* on the metaphysical significance of time and bursts out: "Es wird mir ganz angst um die Welt, wenn ich an die Ewigkeit denk'" ("I am frightened about the universe, when I think of eternity.") Berg has marked this phrase "mysteriously" and set it with a striking vocal line that rises to a pianissimo high B. The ensuing discussion about the weather, in which the Captain compares the wind to a mouse, reveals both his silliness and his cruelty. There is a terrible irony

First Act

STAGE				MUSIC			
Page of Vocal Score	Scene	Place	Time	CHARACTERS	SUB-DIVISIONS, SMALLER FORMS, ENSEMBLES, etc.	TO REMEMBER: INSTRUMENTS, VOICES, SONG	BAR OF THE VOCAL SCORE
9	I	Room of the Captain	Early Morning	THE CAPTAIN AND WOZZECK	SUITE: PAULINE SARABANDE CADENZA (VIOLA) GIGUE CADENZA (CONTRA-BASSON) GAYOTTE DOUBLE II DOUBLE I AIR REPRISE OF THE PRELUDE IN CANTONING TUNES, RESPECTIVELY DEVELOPMENT OF THE SUITE	✓	1 30 51 65 109 115 127 133 136 153
27	I	OPENS THE CITY IN THE DISTANCE	LATE IN THE AFTERNOON	ANDRES AND WOZZECK	RHAPSODY, BASED ON THE SEQUENCE OF 3 CHORDS, THEN ANDRES' HUNTING SONG IN 3 STANZAS	✓	173 201 213 244 259
30	II	MARIE'S CHAMBER	EVENING (AT THE TIME OF "EVENING COLORED" CAPTION)	MARIE AND MARGARET LATER WOZZECK	MILITARY MARCH (DIALOG BETWEEN MARIE AND MARGARET) MARIE ALONE LULLABY 1 ST SCENE BETWEEN MARIE AND WOZZECK	✓	303 326 332 363 372 427
54	II	THE DOCTOR'S STUDY	SUNNY AFTERNOON	THE DOCTOR AND WOZZECK	TRANSITION PASSACGLIA (CHACONNE) THEME WITH 21 VARIATIONS	✓	473 488 656
73	II	STREET IN FRONT OF MARIE'S FLAT	TWILIGHT	MARIE AND THE DRUM MAJOR	ANDANTE AFFETUOSO	✓	667

*"Rhythmically recited": Compare the respective paragraph on page 8 of the vocal score

No Music of Our Time is More

Subtly Organized than This Score

in his reproach to Wozzeck: "You are a good man, but you think too much." In Act I, Scene 2, which takes place in an open field near the town at sunset, we are introduced to Andres, a good-natured, naive friend of Wozzeck. Andres is the average man, kind enough but hopelessly inadequate to face any situation requiring unusual intelligence, insight, or compassion. The two men are cutting wood in the thickets. As Wozzeck exclaims that the place is accursed, Andres sings a jolly hunting song. The afternoon darkens; Wozzeck becomes almost frantic with terror. He believes that the ground is hollow beneath them and that the drum beats that echo from the city as the sun sets are resounding from heaven. Andres tries to ignore his hysteria, and finally decides that it is time to go home. This scene and its succeeding interlude make one of the most marvelous nature poems in the score. The fire and blood-red color in the sky are given a sinister implication that recurs later, in Act III, Scene 2, when Wozzeck is about to kill Marie. "How red the moon is rising tonight!" she exclaims. And he answers grimly: "Like a bloody knife!" Throughout

the opera, light and darkness, sound and silence, heat and cold—all the elements of nature are symbolically used in the most gripping fashion.

In Act I, Scene 3, we are introduced to Marie, a fundamentally good mother and understanding woman who, rendered desperate by poverty, is swept off her feet by the overpowering physical attraction of the Drum Major, a vain and handsome brute of moronic stamp. She watches the soldiers march by her window. The girl Margret passes by and taunts her with her scandalous reputation and bastard child, and Marie slams the window shut in her face. She sings a poignant lullaby, preceded by the haunting phrase "Eia poepaia," which recurs in the lullaby. The opening words reflect the sting of Margret's venomous attack: "Mädel, was fängst Du jetzt an? Hast ein klein Kind und kein Mann!" ("Girl, what will you do now? You have a little child and no husband!") Wozzeck comes in and tells her agitatedly: "There was a vision in the sky, and everything on fire! I am going to discover something important." He dashes off, half frantic, leaving her aghast at his madness.

In Scene 4 we encounter one of Büchner's most savage portraits, unquestionably drawn from life, the sadistic, morally irresponsible Doctor. He is trying out the effect of various diets on Wozzeck. He reproaches the poor wretch for coughing, and when Wozzeck says that nature is taking its course, he answers: "Superstition, frightful superstition. Haven't I proved that the diaphragm is subject to human will power?" Wozzeck wanders off into a vague fantasy about the times when the world becomes so dark that one feels one's way in the dark, and only a red gleam is seen in the west, and then at blazing noon a terrifying voice speaks through the fire. The Doctor is utterly callous and tells him bluntly that he will end in an insane asylum. He compliments Wozzeck on his interesting case of mental aberration, and urges him to cultivate his idée fixe. After a fantastic harangue about his theories and hopes for immortality as a pathbreaking experimenter, the Doctor suddenly becomes practical again: "Wozzeck, show me your tongue!"

In Act I, Scene 5, in the twilight, in front of her door, Marie admires the physique of the Drum Major. For a moment she hesitates, as she thinks of Wozzeck and her child, then with wild abandon she throws herself into

the drum Major's arms and rushes into the house with him. Prophetically, the same musical figure that occurs at the end of the play, when she lies dead by the pond, closes the scene.

In the second and third acts, each of which like the first contains five scenes, the action moves swiftly to its tragic dénouement. In Act II, Scene 1, Marie tries on a pair of earrings. She is ashamed to do it while her child is watching, so she frightens him into keeping his eyes closed. "Our kind has only a little corner in the world, and a fragment of mirror," she broods, "and yet I have as red a mouth as the great ladies with their full-length mirrors and their fine gentlemen, who kiss their hands." Wozzeck enters, unnoticed, and asks her about the earrings, but she insists that she found them. He gives her money and leaves. She bursts into a despairing cry of remorse.

We have a remarkable psychological study in Act II, Scene 2. The Doctor meets the Captain in the street. He frightens him by mentioning the numerous cancer cases he has been treating, all of them fatal. The flighty Captain begs him to desist, explaining: "People have died of fright, of simon-pure fright!" Whereupon the Doctor tells him that he is an apoplectic type and muses about the fascinating experiments he will perform upon him once he is paralyzed by a stroke. Wozzeck comes along, and the Captain, who should have learned from experience not to be cruel, taunts him about Marie's affair with the Drum Major. Wozzeck cries out that Marie is all that he has in the world and rushes away in a frenzy. In Scene 3 he confronts Marie before her door and pours out his pitiless fury: "A sin so deep and broad that it must stink, so that one could smoke the angels out of heaven. But you have a red mouth, a red mouth, and no sore on it?" As he threatens to strike her, she checks him with her outcry: "Rather a knife in my body than a hand on me. My father did not dare it, when I was ten years old." As she storms into the house, Wozzeck repeats the phrase, "rather a knife."

Scene 4 of Act II takes place in the garden of an inn, late in the evening. Two drunken workmen sing a maudlin ditty with the refrain, "My soul stinks of brandy." A waltz be-

(Continued on page 34)

Second Act

STAGE				MUSIC			
PAGE OF THE FULL SCORE	SCENE	PLACE	TIME	CHARACTERS	SUBDIVISIONS, SMALLER FORMS, ENCLOSURES, ETC.	TREATMENT OF THE TEXT	PAGE OF THE FULL SCORE
81	I	MARIE'S CHAMBER	FORENOON	MARIE AND HER CHILD, LATER WOZZECK, THEN MARGRET	SONATA MOVEMENT	✓	7
83	I	STREET	DAYLIGHT	THE CAPTAIN AND THE DOCTOR, LATER WOZZECK	THE FIRST 2 THEMES	✓	60
94	I	CITY			THE THIRD THEME	✓	46
97	I				FUGUE	✓	128
124	I				APPETUS OF THE FUGUE AND		141
124	II	STREET	GLOOMY	MARIE AND WOZZECK	LARGO FOR CHAMBER ORCHESTRA	✓	171
135	II	GARDEN OF THE TAVERN	LATE EVENING	A GROUP OF YOUNG LADS; AMONG THEM THE 2 YOUNG MEN, SINGING, AMONG THEM ANDRES AND MARGRET, AND MARGRET'S MOTHER, LATER WOZZECK, FINALLY THE DRUM MAJOR	SCHERZO I (SONG OF THE 2 ND YOUNG MAN)	✓	273
137	IV				SCHERZO (WALTZ)	✓	286
149	IV				TRIO I (CHORUS OF THE YOUNG MEN AND SONG OF ANDRES)	✓	346
170	V				SCHERZO II (REPEAT OF LULLABY AT THE SAME TIME DIALOG BETWEEN WOZZECK AND ANDRES (BOTH WITHIN))	✓	412
170	V				TRIO II (REPEAT OF THE SONG OF THE 2 ND YOUNG MAN)	✓	456
170	V				SCHERZO III (REPEAT OF LULLABY AT THE SAME TIME DIALOG BETWEEN WOZZECK AND ANDRES (BOTH WITHIN))	✓	481
170	V				TRIO III (REPEAT OF THE SONG OF THE 2 ND YOUNG MAN)	✓	561
170	V				SCHERZO IV (REPEAT OF LULLABY AT THE SAME TIME DIALOG BETWEEN WOZZECK AND ANDRES (BOTH WITHIN))	✓	592
170	V				TRIO IV (REPEAT OF THE SONG OF THE 2 ND YOUNG MAN)	✓	599
170	V				SCHERZO V (REPEAT OF LULLABY AT THE SAME TIME DIALOG BETWEEN WOZZECK AND ANDRES (BOTH WITHIN))	✓	605
170	V				TRIO V (REPEAT OF THE SONG OF THE 2 ND YOUNG MAN)	✓	671
170	V				SCHERZO VI (REPEAT OF LULLABY AT THE SAME TIME DIALOG BETWEEN WOZZECK AND ANDRES (BOTH WITHIN))	✓	685
170	V				TRIO VI (REPEAT OF THE SONG OF THE 2 ND YOUNG MAN)	✓	737
170	V				SCHERZO VII (REPEAT OF LULLABY AT THE SAME TIME DIALOG BETWEEN WOZZECK AND ANDRES (BOTH WITHIN))	✓	761
170	V				TRIO VII (REPEAT OF THE SONG OF THE 2 ND YOUNG MAN)	✓	785

Third Act

STAGE				MUSIC			
PAGE OF THE FULL SCORE	SCENE	PLACE	TIME	CHARACTERS	SUB-DIVISIONS, SMALLER FORMS, ENCLOSURES, ETC.	TREATMENT OF THE TEXT	PAGE OF THE FULL SCORE
181	I	MARIE'S CHAMBER	AT NIGHT (CANDLE LIGHT)	MARIE ALONE	1. BASED ON A THEME	✓	3
188	I	FOREST PATH NEAR THE LAKE	IT IS GROWING DARK, THE MOON IS RISING	MARIE AND WOZZECK	7 VARIATIONS AND FUGUE	✓	10
189	II				END OF FUGUE		52
197	II				ORGAN POINT	✓	71
198	III	TAVERN	AT NIGHT	WOZZECK, LADS AND MAIDS, AMONG THEM MARGRET	SUSTAINED TONE ON BARREL		109
208	III				SHORT TRANSITION		122
210	IV	FOREST PATH NEAR THE LAKE	THE SAME MOON-NIGHT	WOZZECK ALONE, LATER THE CAPTAIN AND THE DOCTOR	FAST POLKA FOR SMALL UPRIGHT PIANO (IN HAND)	✓	145
224	IV				WOZZECK'S DRINKING SONG	✓	169
229	V	STREET IN FRONT OF MARIE'S FLAT	SUNNY MORNING	CHILDREN AND MARIE'S BOY	MARGRET'S SONG	✓	186
229	V				ENSEMBLE	✓	212
229	V				CONTINUED (FROM DEVELOPMENT)		220
229	V				1. AS A CHORUS	✓	267
229	V				2. TRANSPOSED ON VARIOUS INSTRUMENTS	✓	284
229	V				3. CODA		320
229	V				ORCHESTRA INTERLUDE (EPILOGUE) IN D-MAJOR		372
229	V				QUASI-TOCCATA: THE CHILDREN'S SONG	✓	375
229	V				ENSEMBLE	✓	390

British Music Critic

(Continued from page 3)

in her singing and in her stage presence.

Among the other singers were Luigi Velluci (Andres, Cochenille, and Pichinaccio), Emile Renan (an impressive Schlemil) and Edith Evans (Antonia's Mother). Jean Morel conducted. At the transition from the Prologue to the first act he rapped his baton and held up the opera for two minutes and more, apparently because some feature of the lighting had not been carried out as planned. The actors held their poses nobly meanwhile, and the audience fell into conversation. It was an unfortunate moment in an evening that otherwise passed without mishap. Mr. Morel preserved a lively pace, though allowing sufficient flexibility to display the expressive qualities of the music. Orchestral playing was good, and had an unobtrusive smoothness—due in part, perhaps, to the submerged position of the orchestra relative to the stage—which in this opera sounded attractive and appropriate.

The opera was given in French, which represents surely a mistaken policy on the part of the management. There is a case for retaining an opera's original language if the company is dependent (as at the Metropolitan) on imported European stars, or if the opera text is written (as in the case of Wagner's Ring) in highly idiosyncratic style that loses much by translation. Neither of these considerations applied here. It is true that one, at least, of the published translations (Edward Agate's) is awkward almost to the point of being unusable; but Jules Barbier's original yields to a more skillful hand. For the film version Dennis Arundell prepared an English version that flows swiftly and sounds naturally—except for Crespel's "Now did you not swear that that you'd not do?" ("Tu m'avais promis de ne plus chanter?") in Act III. But, if the City Center insists on French, then surely its audience deserves a reasonably detailed English synopsis in the program. Instead, the synopsis was of the briefest; the Prologue, for instance, was dismissed in twenty-eight words. This precluded any explanation of the Kleinzach song, in which Hoffmann passes from the convivial ballad to the private reverie and back again. But an audience that misses the point of this misses one of Offenbach's master strokes.

Two of the City Center's singers, Robert Rounseville and Ann Ayars, play the same roles in the film version. They are, moreover, the only members of the film cast who both act and sing their roles. Other roles are doubled—Miora Shearer, for instance, dances Olympia while the British soprano Dorothy Bond sings her music. Miss Bond puts a number of unorthodox variations into the Doll Song, reaching a G above the so-called top C, but her phrasing is not faultless. Giulietta is acted by Ludmilla Tcherina and sung by Margherita Grandi. Ideally the three heroines of The Tales of Hoffmann should be portrayed by the same actress, since all represent in Hoffmann's imagination some aspect of his new love, Stella; and this could be more readily achieved on the screen (where the actress does not herself have to sing the part) than on the stage. The film has not attempted that, although Miss Shearer does portray Stella as well as Olympia. At least, however, we have Lindorf, Coppélius, Dapertutto, and Miracle

all played—and played splendidly—by Robert Helpmann.

The film gives generous rein to fantasy: Spalanzani accompanies Olympia on a grotesque lyre-shaped harp, puppets come to life, ballet dancers move vertically through space, and so on. To my mind the fantasy is charming, tasteful, and appropriate to this opera and to the film medium. But, it may be objected, why the preoccupation with ballet? Stella herself is here made a ballet dancer instead of an opera singer, although that robs of its point the quotation from Don Giovanni and the reference in the lyrics to Mozart, although both are retained. The answer is of course that Michael Powell and Emeric Pressburger, producers of the film, did not set out merely to film an opera but to make a successor to their previous film, The Red Shoes, which incidentally has made more money in the United States than any other British movie ever has. I would consider them justified by the result. They do no violence to Offenbach's score, although some of the numbers are danced as well as (or instead of) sung. The performance, musically speaking, is on a high level, and gains greatly from the work of the Sadler's Wells chorus and from Beecham's own orchestra, the Royal Philharmonic. Sir Thomas himself is seen in the closing moments of the film: he conducts the final bars of the music, and then closes the score, upon the back of which there then comes down an embossing stamp with the legend "Made in England." I had an uneasy feeling that, whereas it was nice to see again the volatile features of Sir Thomas, it was as much of an artistic outrage to present them here as it would have been to exhibit the horse-trainer at the end of a Western.

Personally, I enjoyed the film thoroughly. He would be bold, however, who would prophesy for it the success of The Red Shoes. Not only will some filmgoers find it disconcerting to have an intermission in the middle of a movie but they may also resent the absence from this film of what The Red Shoes had—a conventional love story. For lovers of music and ballet, however, its appeal should be strong. And if future English-language opera films are made with such integrity as this one, then musicians may welcome them indeed.

At the Metropolitan

If the Metropolitan Opera House is a temple of art, then the two officials one first encounters presumably rank as some kind of junior acolytes. I first came upon them at the March 31 performance of La Traviata. They stand at tables in the lobby, and one of them intones, by way of liturgy, the following mellifluous couplet:

Bretto, tonight;
Traviata, I'bretto.

Perhaps to demonstrate the truth that things are seldom what they seem, they take 41 cents for a booklet that is marked "forty cents". The purchase of a 'bretto is something of a necessity for all except well-seasoned opera goers; for the theatre program, although it finds space for a fashion column and a list of box-holders, says nothing about the plot of the opera. It does not even describe the characters, merely giving their names. The novice, unless his acute ear catches the names in the singing, has no means of discovering whether that

young lady who comes to such an uncomfortable end—she dies slap-bang on the floor in this production, instead of on a sofa as Piave and Verdi more considerably suggested—is named Violetta, Annina, or Flora Bervoix.

Assume, however, that we have acquired some foreknowledge of such subjects, and have now entered the inner, or major, sanctum. We have, of course, arrived early. Others arrive late—and, by what seems a barbarous custom, are forthwith admitted by the ushers, competing for our attention with the tense, quiet strains of the Prelude to Act I. (Covent Garden's rule, observed with fair strictness, is that late-comers may not take their seats until the end of the act, although they are sometimes permitted to stand at the sides meanwhile.) The Metropolitan's sanctum is big and imposing, if not handsome. Perhaps, ideally, it would have been better in a first visit to have seen a presentation of some such spectacular opera as Aida or Boris Godounoff, rather than La Traviata, which is essentially just a triangle and in which the chorus and other big effects are all but redundant. Incidentally one of the few spectacular touches in this score, the military-uniformed dance band on the stage in Act I, now seen at Covent Garden, is omitted in this production, although we are shown dancers in an inner room instead.

The first act was not too impressive. Richard Tucker, as Alfredo, tended to sound pinched when he got as high as A flat; and the acting of Delia Rigal, as Violetta, reduced itself to little more than a series of arm-wavings, with and without fan. The other three acts were considerably better. Mr. Tucker really rose to his part, and delivered some fine ringing A's in the last act. His acting, too, had rare skill and conviction. The characterization of the elder Germont is more difficult, but Leonard Warren was entirely equal to the task. His first entry showed, in a few steps and a few gestures with his cane, the angry old gentleman prepared to denounce the seducer of his son. He is an individual whom the audience, having already been led to sympathize with Violetta, is intended to find disagreeable; but gradually Germont becomes an admirer of Violetta, and Mr. Warren let us see this process admirably. His voice manifested a rather veiled quality; but, if this could be permitted, nothing else was wanting. His duets with Miss Rigal in Act II provided the high point of singing in the performance. Miss Rigal was variable. Her voice managed the coloratura aspect of Violetta's part, which is no small matter, but one or two unpleasant features marked her singing. Sometimes she sang, without warning or justification, so softly as to be almost drowned by Mr. Tucker or by the orchestra; and her loud

tones were sometimes brought to an end with disagreeable abruptness. She had many fine moments, however, and sang the death scene beautifully. The audience interrupted with applause while she was still holding the final A of the Addio del passato—a gesture appropriate to the appreciation of a circus rather than of an opera.

Désiré Defrère's stage direction was burdened with some shabby scenery; but, even without scenic renovations it ought to be possible to make Violetta's sick-room look less like a converted barn. What lady, anyway, places her dressing-table out in the middle of the room with its back a few feet from the room door? The dances in Act III, arranged by Antony Tudor, were mildly interesting. The chorus, trained by Kurt Aller, did not sing robustly enough. The other principals were Lucielle Browning (Flora), Margaret Roggero (Annina), Alessio de Paolis (Gastone), George Cehanovsky (Doughol), Lawrence Davidson (D'Obigny) and Clifford Harvuot (Dr. Grevil); they maintained a high standard. Alberto Erede conducted, and demonstrated an understanding of the music that contributed to a highly creditable overall performance.

Giants in the Earth

The Columbia University Opera Workshop presented the first performance of Giants in the Earth, a new opera by Douglas Moore, in Brander Matthews Hall on March 28.

The Giants are not baseball players nor clansmen of Fasolt and Fafner; they are Norwegian pioneers in the Dakota Territory in 1873. The title of this three-act opera is carried over from O. E. Rolvaag's novel, from which the libretto was adapted by Arnold Sundgaard. The plot purports to display the strain arising out of the pioneers' removal from the physical and spiritual restraints of their European homeland. Unhappily, the libretto is not only repetitious, flat, and contrived but also fails to present a story of the necessary shapeliness and dramatic force. The music does not surmount this cramping disability.

Moore has, anyway, not illuminated the text; he has merely provided a comfortable bed for the words to lie on. The music does not rise up and grip, although often it seems on the verge of doing so. Lack of characterization, and of variety in general, marks the score. The orchestral accompaniment becomes now more, now less agitated, but the words themselves are poured out on the listener with a wearying sameness of pace. The composer has further avoided complexity of musical texture, for instance reducing ensemble singing to a minimum; but music subjected to such simplification can scarcely succeed unless it ex-

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The final scene in Douglas Moore's opera *Giants in the Earth*, which was given its first performance by the Columbia University Opera Workshop in Brander Matthews Hall on March 28: Beret Hansa (Brenda Miller), in a hysterical moment, praises God because her husband (Josh Wheeler) has consented to go for a preacher to baptize their dying baby, although the blizzard raging outside means certain death to anyone braving it

Menotti's The Consul Has Premieres In Two European Musical Centers

London

By EDWARD LOCKSPEISER

GIAN-CARLO Menotti's opera *The Consul* came to London in a glare of publicity as noticeable as the lack of publicity that accompanied the production here two years ago of *The Medium* and *The Telephone*. The production of this little gem of modern opera came straight from Broadway to the Cambridge Theatre.

The dramatic critics here have responded to Menotti's infallible sense of the theatre; and of course the music critics have been so absorbed with the opera as a moving human drama that its purely musical qualities have been overlooked, or, in my opinion, seriously underrated.

It is indeed a paradox of Menotti's extraordinary gifts as an opera composer that he focusses attention not on but away from the music. This emphasis is in a sense characteristic of the true opera composer—of Verdi and Puccini, of Moussorgsky and Debussy. The great Italian, French, and Russian operas, *Otello*, *Pelléas et Mélisande*, and *Boris Godunov* made their original appeal precisely because in them music was made to serve dramatic action, and their intrinsic musical qualities have become fully apparent only with familiarity. This is not to suggest that *The Consul* is a work of the stature of these masterpieces. But I firmly believe that it is a work of significant importance in the annals of modern opera—a musical score of exceptional individuality that will no doubt make its full impact only in the course of time, a work that is as unmistakably American as, let us say, Dallapiccola's *Il Prigioniero* is unmistakably Italian or Britten's *Peter Grimes* unmistakably English.

Menotti is susceptible to many influences, but he has absorbed them all without the least trace of self-consciousness. That way lies confidence—and originality. It was Ravel who boldly admitted "I discover by imitation." The elements in *The Consul* of Puccini, Moussorgsky, Strauss, Debussy, and Stravinsky are numerous and evident, but they are introduced as the result of a process of identification. It is not the Puccini we always knew that we hear in *The Consul*, but another Puccini, and likewise another Moussorgsky and Stravinsky. The grotesque Moussorgskian lullaby in the second act might have come from the Nursery Songs, but how fittingly is the idiom of Moussorgsky transformed. In the passage at the end of the fantastic dream scene in the third act, with its uncanny horn effects, a moment's silence precedes Magda Sorel's final sacrifice with precisely the same effect as a similar moment of silence achieves at the end of the *Danse Sacrale* in Stravinsky's *Sacre du Printemps*. Where is another work in which the influence of Stravinsky has so profitably fertilized a composer's imagination?

UNDoubtedly the most striking gift of Menotti is his amazing power to find the infallible vocal equivalent of dramatic speech. Menotti has in fact found the English, or more precisely the American, counter-

part of the Debussyan recitative. The duet between the Secretary and Vera Boronell in the third act, the impassioned scene in Act I between Magda and the Secretary, and of course the wonderful trio of the Foreign Woman (singing in Italian), Mr. Kofner, and the Secretary are unforgettable examples of this imperceptible merging of speech and music. And always, as in Debussy, there is an extraordinary reticence in Menotti's means. He has the gift of laconic understatement, the art of saying much in a few notes.

The comic element in *The Consul*, notably in the wonderfully vivacious but sardonic scene with the Magician, seems to derive from Verdi's *Falstaff*. But the Verdian technique of the operatic ensemble is shot through with a harrowing, nightmarish quality, reminiscent of the film technique, endowing the original model with a new life. *The Consul* is a successor of *Tosca*, but it is also a successor of *Citizen Kane* or even *City Lights*. All these elements, and others, are welded into what seems to us a truly American style, as significant a contribution to contemporary music as Hemingway's prose is to contemporary literature. As far as the Cambridge Theatre production is concerned it would be an injustice to the excellent team as a whole to single out for mention one or the other of its members. Let it suffice to pay tribute to Menotti not only as composer and librettist, but as producer.

ARTURO Toscanini's defection from the opening concerts of the new Royal Festival Hall, which were simultaneously to mark the opening of the Festival of Britain, has caused a major stir in London. Sir Thomas Beecham has immediately jumped at the opportunity to fire a broadside at the organizers of the festival, accusing them of neglecting to display at the opening concerts of a Festival of Britain what he very reasonably maintains should have been planned

from the start, namely supreme examples of the national musical heritage. At any rate, the ambitious series, planned to cover the whole country and embracing the new Vaughan Williams and Britten operas, was conceived in a fever of enterprise, but at the moment of writing the whole scheme has been decapitated of the gala spectacles designed to launch it. No decision has yet been taken to replace the Toscanini concerts, all tickets for which had long been allotted by ballot, and with the opening of the festival only two months off there is a mood of undeniable disappointment.

Vienna

By MAX GRAF

THE first performance in Vienna of Gian-Carlo Menotti's opera, *The Consul*, took place under circumstances which would be accounted unusual anywhere in the world. Most of the forces of the Vienna Staatsoper—orchestra, chorus, technical personnel, and leading soloists—set out on the day before the premiere for Paris and Brussels for a guest season. Other of the singers were in Milan, where Vienna artists appear at La Scala. Still others were in Rome; and others, like Hans Hotter, Fritz Krenn, and Peter Klein, were in New York. Yet in spite of the absence of so many important artists and musicians the Vienna Staatsoper was able to give a performance of *The Consul* that would have been difficult to surpass in artistic understanding and theatrical effectiveness. Nothing could have demonstrated more convincingly the amazing resources of the Vienna Staatsoper in all phases of operatic production.

Menotti, who charmed everyone as a guest of the city, received a tumultuous ovation after the first act of his deeply moving opera, and the second act only intensified the enthusi-

asm. It was in Vienna that he composed *Amelia Goes to the Ball*, during a year's visit in one of the suburbs. After the tremendous monologue of Magda Sorel, a storm of applause interrupted the performance. Even during the rehearsals, Menotti praised the artistic perfection of the performance and the fine quality of the singers. In spite of his graciousness, Menotti is not the sort of composer who hesitates to express himself clearly and definitively about his conception of his works. He did not remain silent and appreciative at rehearsals like Puccini, who used to stare dreamily at the stage without saying a word. Menotti was not satisfied with the way in which the producer had imposed a naturalistic style of speech, so that the recitatives, of which he is especially proud, were rather spoken than sung. He insisted on more straight singing, and encouraged the interpreters of the leading roles to declaim less realistically and with less of the accents of daily speech. He wished less exclamation and sobbing, and a broader treatment of the melodies. "It is your Italian heritage," I remarked to Menotti, as he explained how his conception differed from the Viennese approach to his work, which was based on a naturalistic dramatic technique based on Tolstoy and Ibsen, and, not as Menotti desired, upon Monteverdi, whose expressive operatic recitative was always songful and vocally shaped.

THE Vienna performance of *The Consul* was handled by a very original and imaginative régisseur, Adolf Rott. It was very different in style from the much simpler production offered in New York. Mr. Rott, who is one of the producers at the state Schauspielhaus, is used to the spoken drama. When he produces operas he treats them as dramas in which every resource of the theatre is used to create dramatic tension. His production of *The Consul* uses ingenious technical means to enrich this naturalistic tragedy. He uses the technical devices of the motion picture, the revolving stage, and unusual lighting effects, some of them fantastic in style. As if this were not enough, he even ventures to add scenes of his own in order to give variety, conviction, and movement to the performance and to step up the emotional tension. At the opening of the opera he shows the audience the flight of John Sorel, who is pursued and shot at by the agents of the secret police. At the end of the first act, prisoners appear behind barbed wire. During the interlude in the third act, there is shown a concentration camp under searchlights, as John Sorel is led to prison by soldiers. The iron door clangs shut behind him, and, at the close, a cemetery with white crosses sinks over the dying Magda Sorel. These additions provide an effective background for the Menotti score. The opera, which is conceived by Menotti as a serious satire on legal confusion and bureaucracy, strangling life itself with rubber stamps and formulas, thus becomes a political picture of our time. The dramatic effect of the opera is strengthened, although in all conscience it was very powerful in its original conception, since Menotti motivated veristic material with a living sense of theatre.

One of the peculiarities of the modern musical theatre is that an imaginative producer can be an independent ruler, and feel himself free to give new aspects to opera by imposing his own ideas. In former times it was the great singers who carried the main burden of the dramatic effect. But since the time of Gustav Mahler conductors have claimed the privilege of interpreting opera according to their ideas. Now the producers are competing with the conductors for the privilege of imposing their personal conceptions upon the interpretations

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FESTIVAL HALL TRYOUT

The new Royal Festival Hall in London, built for the Festival of Britain, has its acoustics tested by the London Symphony, conducted by Basil Cameron. Costing £2,000,000, the auditorium has a maximum audience capacity of 3,537. The picture was taken from the choir stalls on stage

New York City Opera

Stages Massenet's Manon

By CECIL SMITH

ON March 22 the New York City Opera Company strengthened the French wing of its repertoire, which already included excellent productions of Faust and The Tales of Hoffmann and a passable one of Carmen, by presenting Massenet's Manon for the first time in the company's history at the City Center. Although financial stringency required the use, in the scenes in which it was appropriate, of scenery from the company's earlier production of Puccini's Manon Lescaut, the performance was generally a sightly one, and the Cours la Reine scene was provided with a gay new setting with pretty awninged booths and a distant view of the Quai de la Conférence. The music profited from the expert attention of Jean Morel, who not only conducted knowingly and expertly but also required his artists to deliver their words with excellent French diction in both sung and spoken passages.

In the title role Ann Ayars won her greatest success at the City Center. Thoroughly in possession of her part both musically and dramatically, she sang with a brilliance and freedom on one hand and a control of refined nuance on the other that bespoke not only careful preparation of this particular role but a sweeping improvement in the quality of her vocal technique in general. For the first time, the ease and the forcefulness of her delivery indicated that her career need not be limited to houses of opéra-comique proportions. This was first-class operatic singing for any house, and it was matched by acting of the rarest sensibility and poignancy.

In the first two acts, it is true, Miss Ayars' added weight—which, let us face it, probably accounts for her ability to sustain the heightened projection of her singing—made her seem a somewhat pudgy sixteen-year-old, and the unseemly glare of light in which the supper-table scene was bathed helped to banish visual illusion. Later on, however, her more elaborate clothes and, in the final scene, her dark dress overcame this handicap. And from the beginning, her singing was so complete an evocation of the character as to rout any picayune objections. She revealed both the delicacy and the psychological coloration to achieve effectively the understatement that is half the point of this music; and in such broad climaxes as the duet at the end of the first act and the ensemble at the end of the gambling scene her voice soared out beautifully. The two show-pieces in the Cours la Reine scene (Miss Ayars sang one after the other *Je marche sur tous les chemins* and the problematical *Gavotte*, which seems to have no permanent resting-place in the score) were real displays of bravura vocalism, although the soprano did not pretend to possess a high D. The development of Manon's character Miss Ayars carried through in a steady line, making each change in her psychological and economic estate entirely credible, and enacting the final moments with touching pathos. All in all, this was one of the finest individual achievements of recent seasons at the City Center, and certainly

one of the most interesting single performances of the operatic year.

David Poleri, undertaking Des Grieux for the first time, was less sure of his notes than Miss Ayars, but his ardency of manner and the natural beauty of his voice were admirable initial assets in a performance that will not be entirely satisfactory until he eliminates a host of naive crudities of vocal and histrionic style. He was happiest in *Ah, fuyez, douce image* and in the final duet of the Saint Sulpice scene, and least at ease in the Dream, for which he has not yet the proper romantic and poetic imagination. Ralph Herbert's Lescaut was an apt and skillful characterization, with many an adroitly turned phrase and neat piece of business. The end of his first-act warning to Manon, *Ne bronchez pas*, was spoiled by a horrid bit of stage direction, in which his companions pulled him into the wings with such abruptness that he was not able to resolve the graceful final cadence properly.

The stage direction, in sum total, was the least prepossessing feature of the production. José Ruben, called back to the company for this opera, failed to provide much sense of gaiety and activity in the chattering first-act episodes of Pousette, Rosette, Javotte, and old Guillot de Morfontaine (amusingly impersonated by Michael Pollock, making his official debut in the role). The second act was abominably lighted, as I have already indicated. Lescaut's ruse of drawing Des Grieux over to the window to read a letter in the failing late-afternoon light was not supported by the harsh brilliance of the lighting; nor, for that matter, was De Bretigny's private colloquy with Manon at this point made convincing by the stage direction, since the two couples were constantly aware of each other and of the conductor, instead of being absorbed in their separate pieces of business. The Cours la Reine scene also lacked glitter and movement, except in the cleanly executed and deftly stylized little ballet, choreographed by Grant Mouradoff in his first assignment with the company, and danced by Mr. Mouradoff and Marina Svetlova (in her City Center debut) as principals. The Hôtel Transylvanie scene is doomed always, I suppose, to look rather like the third act of La Traviata; certainly it did on this occasion. The last act was reasonable enough, but wholly conventional. It was disappointing to find that Mr. Ruben had so little that was fresh to contribute to the staging of Manon, which needs frequent touches of real inventiveness if the stage pictures are to avoid becoming static.

To return to the individual members of the cast, Carlton Gauld, although his voice did not reach the top notes easily, was a Count des Grieux of genuine authority and stature, delivering his valedictory to the Chevalier at Saint Sulpice with admirable dignity, and handling his fairly extensive spoken dialogue in the finest tradition of French stage declamation. George Jongeyans, on one of his overnight leaves from his current Broadway role in Cole Porter's *Out of This World*, made a personable figure of De Bretigny and



Ben Mancuso

David Poleri as Des Grieux and Ann Ayars as Manon are photographed during the gambling scene in the New York City Opera's production of the Massenet opera, given for the first time at the City Center this spring

sang heartily if without much subtlety of inflection. Dorothy MacNeil, Edith Evans, and Mary LeSawyer were decorative as the three fancy girls and sounded well whenever they sang on pitch. Richard Wentworth's bit as the Innkeeper was a trifle out of character when he employed laugh-getting business drawn from his specialty part, the Cook in *The Love for Three Oranges*.

Mr. Morel conducted with consummate skill and with a flexibility that carried the performance safely over the rocky spots that remained at the premiere despite the extensive rehearsal the work had been given. Once in a while he paced the music too fast for the best musical or theatrical effect, and he did not seem to put much heart into the broadly sentimental phrases. But these were only occasional defects, and there was no denying his superior mastery of the score and his virtuoso baton technique.

The participants and the management are entitled to congratulate themselves on the distinctive success of the Manon production. This is the sort of opera the New York City Opera Company is equipped to give successfully, for opéra-comique, or at least opera on something less than a grand scale, is its proper métier. The company will be wise to offer in the future more works in this category, and fewer in that of *Aida*, *Die Meistersinger*, and *Turandot*. Manon was a real production; the big operas generally turn into subterfuge at the City Center.

La Traviata, March 16

Verdi's *La Traviata*, making its first appearance in the New York City Opera's spring season, offered the first New York appearance with the company of the young American tenor David Poleri in the role of Alfredo. Ann Ayars was the Violetta, and Richard Bonelli was the Germont. The others in the cast were Dorothy MacNeil, Mary Krete, Luigi Vellucci, Richard Wentworth, Emile Renan, and Arthur Newman. Lee Shaynen conducted.

Mr. Poleri, who has appeared here with the San Carlo Opera Company, was an extremely effective Alfredo from the visual point of view. His callow, naive manner in the first half of the opera changed first to biting scorn and then to mature sympathy, and his slim, manly figure was a pleasure. His voice was appealing in its middle range when employed at moderate strength, but it lacked sufficient concentration in its extreme upper and lower registers. And although he sang in time and made

most of the words clear he was somewhat careless in his handling of ornamental figurations in rapid passages.

Miss Ayars was, as before, a most satisfying Violetta. Throughout the evening she sang with ease at any level of volume in any part of her range and at almost any pace. Her musicianship was excellent and her acting assured. Mr. Bonelli acted and sang well, and the other members of the cast were reliable, but the chorus sang without vibrancy. Mr. Shaynen's insensitive and often poorly paced conducting had only the virtues of general tidiness and good balance between pit and stage to recommend it.

—C. J. L.

Love for Three Oranges, March 17

Since Prokofiev's *The Love for Three Oranges* has caught the fancy of the youngest generation ever since the season in which it was first produced by the New York City Opera Company, the first performance of it this spring was offered as a children's matinee. The tiny spectators, some of whom were hardly big enough to see the stage from their seats, and their elders, saw and heard a performance that was lively and accurately presented on the stage but rather wooden in the orchestra. Dorothy MacNeil, singing Ninetta for the first time, was a pretty princess. All the other participants were veterans of previous performances—James Pease, David Lloyd (who permitted himself a few unwonted lapses from good taste in his acting of the role of the Prince), Mary Krete, Carlton Gauld, Emile Renan, Luigi Vellucci, Lawrence Winters, Ellen Faull, Edith Evans, Dorothy Shawn, Richard Wentworth (as hilarious as ever in his Cook's dance), Frances Bible, and John Primm. Charles Weidman's dancers were somewhat better rehearsed than they had been last fall. Julius Rudel conducted.

—C. S.

Carmen, March 18, 2:30

In this performance, Lydia Ibarondo, Spanish-born mezzo-soprano who had appeared with the New York City Opera Company during its last Chicago season, made her New York debut. Since she was said to be suffering from a heavy cold and fever it would be unfair to attempt to describe her qualities in detail on the basis of her debut performance. However, she acted aptly enough in conventional terms, and disclosed a voice that was soundly emitted throughout the required range of the part and rather more than pleasant in the middle register. Her style of singing was

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News of Crime

Something, possibly the public notice that was taken of recent disappearances and recoveries of strung instruments in midtown New York, seems to have set off a musical crime wave. This month's crop of delinquents, however, shows a considerably higher index of imagination, coupled with a social awareness in the finest Robin Hood tradition.

On April Fool's Day, George Jurick, a fireman in an engine company in Jamaica, Long Island, reported to police that his \$300 saxophone had been taken from a ledge on the 51st Street side of Saint Patrick's Cathedral. He had left it there while attending the annual mass of the Holy Name Society of the New York City Fire Department.

There are some interesting questions implied by this set of circumstances. Why did Mr. Jurick leave his saxophone outside the cathedral? Who took it? Why? What use is the illegal holder making of his find?

Possibly Mr. Jurick left his saxophone in a vulnerable position because of a subconscious desire to get rid of it. Anyone who has ever had to live near an active saxophone should be able to understand that and to imagine the joy among the boys in the engine house at being rid of a monster. As to the one who took it, it can only be hoped that he is unable or unwilling to make the thing work.

Certain musical encyclopedias, in misguided tolerance, gloss over the horrible, soupy tone of the saxophone by making placatory remarks about its legitimacy in the orchestral family. You could make as good a case for selling opium to children. Massenet, Meyerbeer, Berlioz, Saint-Saëns, and Richard Strauss all made use of it, thereby helping to perpetuate its existence. But its main use is in this country, in swing bands and similar groups, and each year a certain number of otherwise respectable young people become novices in its use. There is no more horrible sound, not even that wailing set up by first-year violin students, than that of an unskilled saxophonist. Even in the hands of a skilled player the saxophone's lugubrious mooring is more of a trial than man was meant to bear.

Little did Adolph Sax reckon, in that protean hour when he mated

a clarinet mouthpiece with the bell and bore of an ophecleide, that his name would go down in popular lore with those of Frankenstein, Pandora, and Minos. In his lifetime he was a respectable maker of brass instruments; in death he is simply the man who invented another way of making anti-social noises. We can only hope that the thief of Mr. Jurick's instrument destroyed the evidence by drowning it deep in the East River, thus expiating his crime in a public-spirited act that could not fail to soften the heart of any enlightened magistrate.

Thief-of-the-month number two, an admirer of Licia Albanese, removed the soprano's picture from the display in the Metropolitan Opera House lobby. Nobody saw him do it, but he must have used a screwdriver to get the eleven-by-fourteen-inch frame down intact. According to Joseph Gimma, the singer's husband, the frame was returned to her at the Metropolitan several days later, "beautifully wrapped," with a letter, framed in place of the old picture, requesting her to have it replaced with a more flattering likeness.

Several weeks passed before he was rewarded, but now a new, and, incidentally, quite handsome, replacement is securely fastened to the opera house wall.

Tangential to the depredations on instruments around Carnegie Hall, it should be noted that 28 members of the New York Philharmonic-Symphony and four members of the Carnegie Hall staff have been sworn in as members of the city's Auxiliary Police, a force being set up for Civil Defense. Benjamin Schlossberg, the man whose bass fiddle turned up missing last month, was not among them, but John Corigliano, Leonard Rose, Carl Stern, Jack Fishberg, and Arcady Dubinsky helped represent the string sections, with several woodwind players and William Bell, tuba player; Saul Goodman, tympanist; and Leonid Hambro, the orchestra's pianist, also on hand to be sworn in as armband cops.

Dvorak's Chronology

A Cincinnati Symphony press release earlier in the season stated calmly in its opening paragraph that Thor Johnson would conduct Dvorak's Symphony No. 8. Since everybody who is nobody knows that there are just five symphonies by Dvorak, it seemed worthwhile to read on through a paragraph about Aldo Ciccolini in order to get to the root of the matter.

Sure enough, the press representative of the orchestra tackled the problem, and did almost as well as a musicologist would have done in compounding the confusion. Since the clarifying paragraph should find a place in every textbook of expository writing it seems only just to quote it in full:

"Dvorak's Eighth Symphony appeared on the first program Thor Johnson conducted with the Cincinnati Symphony in Chicago, 1946. It was known at that time, as it is elsewhere, as the Symphony No. 4. However, Thor Johnson has joined a small but correct and courageous group in England who is striving to restore the proper numbering to the Dvorak Symphonies. The numbers

incorrectly used were those given the symphonies by Dvorak's publishers. Actually, Dvorak wrote nine symphonies, not five. While the first four exist in manuscript only, the third, in D minor, has just recently been recorded. Conductors and musicians are becoming interested in these early Dvorak essays, but confusion currently reigns in their listing. Therefore, the 8th Symphony to be placed on these concerts, is actually the Symphony No. 4."

Now do you understand? If you do, you can join the small but correct and courageous group who is trying to restore the proper numbering. If not, you must remain in the limbo of the uninitiate.

So let's get this thing straight. Dvorak wrote nine symphonies. His publishers numbered them without taking into account the four that hadn't been published. So No. 1 is really No. 5; No. 2, No. 6; No. 3, No. 7; No. 4, No. 8—or vice versa; as the press release says, "the 8th Symphony to be played on these concerts, is actually the Symphony No. 4." That is the Symphony No. 4 is actually the Eighth Symphony. Or the Fourth Symphony is actually the Symphony No. 8. There is really no confusion; it just seems that there is. You can always find out the correct and courageous numbering by adding four or subtracting four or just leaving the number alone, depending.

Anyway, it would seem, although nobody said so, that the symphony Mr. Johnson conducted was the one in G (1889), whose opus number is 88. The four that have been left out in the cold, however, in spite of the fact that they don't have opus numbers now and are not numbered on the scores as symphony No. so-and-so, fall into two categories. The one in E flat



(1873), originally Op. 10, is listed as having been brought out posthumously, and the one in D minor (1874), originally Op. 13, is listed as having been brought out posthumously in 1912. The one in C minor (The Bells of Zlonice) (1865), originally Op. 31, and the one in B flat (1865), originally Op. 41, are listed as being unpublished.

But the press release refers to "the third, in D minor," as having been recently recorded. Why is the one in D minor the third? The ones in C minor, B flat, and E flat were composed before it. Even if you go by original opus numbers you can't make it the third, since only the one in E flat has a lower number. The only way you can make it the third is by taking its numerical order by both methods, adding the figures,

and dividing by two. Or maybe by calling the second one in D minor No. 6, and then dividing by two.

By my calculations, the correct order is as follows: No. 1, C minor or B flat; No. 2, C minor or D flat; No. 3, E flat; No. 4, D minor; No. 5, D major; No. 6, D Minor; No. 7, F major; and No. 8, G major. Or something.

That ends this month's class in musicology, and any student who wants to ask embarrassing questions will be required to give a full explanation of the order of the Leonore overtures and tell all about Schubert's Tenth Symphony.

Pipe Organs and Kegs

A plaintive little news note from Washington recounts how the manufacturers of pipe organs and whiskey barrels complained recently to the government that defense production restrictions were destroying their businesses.

The pipe organ makers said that governmental restrictions on the use of tin threatened to drive them out of operation because no other metal made satisfactory organ pipes; the barrel people told the National Production Authority that they were faced with a scarcity of barrel staves and tops and steel for barrel hoops. So the instrument of musical religiosity becomes a companion in adversity of Demon Rum.

Unfortunately for the pipe organ makers the production officials did not offer much solace, merely pointing out that during the latest world conflict some of them had converted their factories to the manufacture of airplane parts, bomb boxes, and pontoon bridges. The clear implication was that they should go and do likewise if they wanted to get priorities.

A neo-baroque eavesdropper might remark that conversion to non-musical fields would be a blessing in the cases of some organ makers.

50,000 Watts

John Crosby, in his Radio and Television Column in the New York Herald Tribune the other day, got off on the subject of animal vocalists, including a pointer named Finnegan who sang Happy Birthday to You! on the Henry Morgan show, and a singing bear on Ken Murray's program. According to Mr. Crosby, always reliable, Finnegan also came prepared to sing My Heart Cries for You, but nobody asked him for an encore.

Then the columnist got off on the subject of the reciprocatory pain that human vocalists cause animals—specifically, fish in New Jersey. It seems that radio station WOR has a 50,000-watt transmitter at Carteret, N. J., with 32 miles of grounding wire that deposits (Mr. Crosby's word for it) highly charged frequencies in Casey Creek. When a soprano hits a high C over WOR the fish in Casey Creek get so upset that they float upside down, or belly-side-up. Baritones don't seem to bother them.

Meph.

ORCHESTRA CONCERTS

Menahem Pressler Appears As Soloist Under Mitropoulos

New York Philharmonic-Symphony. Dimitri Mitropoulos, conductor, Menahem Pressler, pianist. Carnegie Hall, March 10:

Overture, The Hebrides (Fingal's Cave) Mendelssohn
Piano Concerto No. 2, F minor... Chopin
Symphony No. 4, B flat major Beethoven
Overture, Scherzo, and Finale, Op. 52 Schumann

Had it not been for Menahem Pressler's meritorious performance in the Chopin concerto, this Saturday evening concert by the New York Philharmonic-Symphony, under the direction of Dimitri Mitropoulos, could have been reported as a routine news item. Young Mr. Pressler, however, brought to the program a level of technical efficiency not otherwise demonstrated during the evening; moreover, he played with a high degree of sensitivity, plasticity, and style. His phrasings, particularly in the second movement, were elegantly delineated, and his sonorities were subtly shaded. A more subjective reading of the second movement would have been possible, but as a whole Mr. Pressler's interpretation of the concerto gave evidence of mature musical understanding.

The remainder of this colorless list of nineteenth-century works found the components of the orchestra too often at odds with each other and with the conductor. The going got so rough at times that Mr. Mitropoulos was forced to sacrifice his characteristic conducting mannerisms for a series of obvious downbeats in order to restore unanimity. His readings of the compositions seemed unobjectionable, but they were projected so raggedly that they gave little cause for joy.

—A. H.

Music by Alan Hovhaness Carnegie Hall, March 11, 5:30

Two works by Alan Hovhaness had their world premieres at a concert given for the benefit of the Armenian

Cathedral and Cultural Center Project in Carnegie Hall on March 11, with the composer conducting. The concert was recognized by the Rt. Rev. Bishop Tiran of the Diocese of the Armenian Church of America as part of the 1,500th anniversary of the Holy Wars of Vartan, the Armenian saint who defended Christianity and who was martyred in 451 A.D. The first of the compositions was a symphony, Saint Vartan, in 24 brief sections. It was performed by members of the New York Philharmonic-Symphony. The second work was Janabar (Journey), Five Hymns of Serenity, for trumpet, violin, piano, and string orchestra.

Hovhaness has developed a musical idiom entirely his own, of singular beauty and purity, combining the characteristic traits of Armenian folk music and religious chant with the most expert craftsmanship. The melodic material is his own, but it has the impersonal, timeless savor of traditional music and it is set with faultless tact, color sense, and transparency.

The sections of Saint Vartan consist of concise dance movements, processional, religious arias, songs, and more elaborate pieces called Estampies, which have dance rhythms. The texture is highly contrapuntal. In one dance, or Bar, as it is called, Hovhaness writes canons in four tonalities for violins. In the finale, Estampie, he writes for trumpets in four-voice canon and strings in five-voice canon. Yet all is clear, brief, pungent, and exquisite in sound. The writing for solo brass and wind is consistently inspired, and the solos were consummately played by William Vacchiano, trumpet; Gordon Puls, trombone; Mark Fischer, French horn; and Hal McKusick, alto saxophone. Mr. McKusick's solo, a song called The Path of Sensuality, was the most beautiful music for saxophone solo I have ever heard.

Janabar is made up of five movements: Fantasy, for piano, trumpet, and strings; Yerk (song), for solo

violin, violins, and violas; Prayer, for piano, trumpet, and strings; Sharagan (hymn), for piano, muted violins, and muted solo violin; and Tapor (processional), for trumpet and strings. Maro Ajemian was the expert pianist, and Anahid Ajemian the violinist in the solo parts. The music of Janabar is looser and more improvisational than that of Saint Vartan, but nonetheless eloquent and luminous in sonority. The audience obviously loved Hovhaness' music, especially the marvelous rhythms and exotic timbres of Saint Vartan.

—R. S.

Respighi's Maria Egiziaca Revived by Little Orchestra

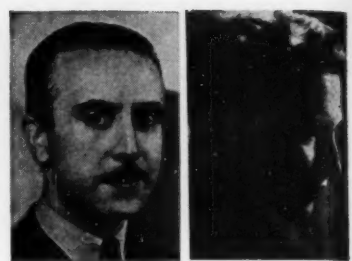
Little Orchestra Society. Thomas Scherman, conductor. Town Hall, March 12:

Ave Maria, for soprano and strings Verdi
Il Combattimento di Tancredi e Clorinda Monteverdi
Maria Egiziaca Respighi

This was one of Thomas Scherman's most enterprising programs. Verdi's Ave Maria, a setting of Dante's version of the prayer, was first performed in 1880. It is exquisite music, simple but profound, with a melodic line, harmonic color, and emotional directness that bespeak the fully matured master of the later operas. Winifred Cecil had sung the work with string quartet accompaniment at a recital earlier this season. She sang it equally beautifully at this concert, and the orchestral accompaniment was discreetly played.

The singers in the Monteverdi work were Sara Carter, soprano, Grace Hoffman, mezzo-soprano, and John Druary, tenor. Despite the fact that the madrigal was sung in English, and expressively sung, it palled in this concert version. Monteverdi never intended it to be performed without dramatic action, and some sort of stage spectacle is absolutely necessary to make the music effective. Historically, however, it was a valuable experience to hear it once again and mark its prophetic passages of dramatic recitative.

Now that Ottorino Respighi's flutulent tone poems have almost entirely disappeared from the repertoire, other conductors might well follow Mr.



Claudio Arrau Menahem Pressler

Scherman's example and revive Maria Egiziaca. It is stunning music, full of dramatically effective solos and ensembles, rich in harmony, gorgeous in orchestration, and emotionally sincere. Respighi had something of Puccini's talent for luscious, emotionally exciting melody, and a far better technical equipment in harmony and orchestration. Even if he did lack Puccini's sure sense of theatre (as various critics who have heard his operas assert), he shared Puccini's lyric intensity.

This work, called a triptych for concert, and subtitled a mystery, was composed to a libretto by Claudio Guastalla, and published in 1931. Respighi himself conducted the world premiere, in Carnegie Hall, on March 16, 1932. Since then, it had not been given in New York. It is based on the legend of St. Mary of Egypt, who is said to have prostituted herself to earn her passage to the Holy Land. Once there, she is converted by the miraculous intercession of an angel. Years later, she dies, after a life of sanctity and repentance in the desert beyond the Jordan.

Winifred Cecil sang the extremely difficult solo arias of Maria and the deeply moving duet with Abbot Zosimo, in Episode III, superbly. Her flawless diction, her technical virtuosity, and her sensitive interpretation made this a memorable performance. William Ryan, baritone, was miscast as Zosimo. He gave an intelligent account of the role, but he had neither the powerful, extremely flexible voice nor the imposing temperament required by the role. Miss Carter, Miss

(Continued on page 27)

RECITALS

Ruben Varga, Violinist Town Hall, March 13

Ruben Varga reaffirmed the excellent impression he had made at his debut last season. The young Israeli violinist, who is blind, presented a taxing program that contained Franck's Sonata in A major; Bach's unaccompanied Sonata in C major; Wieniawski's Concerto in D minor; and shorter items by Kodály, Bartók, Khachaturian, and himself.

Mr. Varga's performances were again distinguished for musical sensibility, technical assurance, and vibrant tone. He was equally at home in the romantic sentiment of the Franck sonata and the austere dignity of the Bach sonata; and, when it came to display-pieces, he was just as capable of transmitting the nostalgic effusions of a Kodály adagio. The fugue of the Bach sonata, whose lines the violinist handled with admirable balance and unusually precise intonation, was perhaps the best example of his exceptional technical attainments, although his clear articu-

lation of the tricky rapid figures of the final movement was no less impressive in its way. Artur Balsam, the accompanist, was an important factor in making the Franck sonata the high point of a thoroughly satisfying recital.

—A. B.

Jennie Tourel, Mezzo-soprano Town Hall, March 14

Jennie Tourel began her imaginatively chosen program with a rarely heard solo cantata by Haydn, Arianna a Naxos. In this, as well as the entire program, the mezzo-soprano was in excellent voice, pouring out warm, substantial tones freely, and singing with clarity of diction and a mastery of nuance and color. The elaborate vocal arias and recitatives of the Haydn work were smoothly and brilliantly managed, and the dramatic elements in the words and music were put forth with classical restraint.

The mezzo-soprano was less stylistically attuned to five songs from Schubert's Die schöne Müllerin, to which she next devoted herself. Wohin? was sung with admirable lightness and charm; but the other four—Der Neugierige, Pause, Die böse Farbe, and Der Müller und der Bach—were overburdened with exaggerations of mood and manner that belied the fundamental simplicity of Schubert's settings. On the other hand, the same sort of passionate, theatrical treatment made a fine effect in four Liszt songs—Hohe Liebe, Gestorben war ich, and O Lieb-

(better known in their piano-transcription versions as the three Liebestraume), and Oh! Quand Je Dors, which was sung as an encore.

With the excellent assistance of John Wummer, flutist; Lucian Laporte, cellist; and George Reeves, her accompanist, Miss Tourel offered quite beautiful performances of Ravel's three Chansons Madécasses, giving full play to the exotic colors implied in the vocal line and to the contrasting moods of the texts. Triste and Chacater, two of Alberto Ginastera's Five Popular Argentinian Songs, were delightfully sung, and she was obliged to repeat the first one.

But it was in five Russian songs that Miss Tourel seemed an ideal interpreter. Here she seemed to shed all suggestion of artifice and to infuse her distinguished musical and dramatic gifts with a naturalness and spontaneity that made her performances wholly communicative and exciting. The Russian group included Dargomizsky's I Love Him Still and My Darling Girls, Balakireff's Under the Mask, Gretchaninoff's The Crocus, and, as the first of several encores, Over the Steppe. Mr. Reeves's accompaniments were unexceptionable.

—R. E.

American Bach Society Times Hall, March 13

The second and concluding program in the American Bach Society's first season again offered three cantatas—those numbered 70, 78, and 79—and a Brandenburg concerto, this time the fifth. Under Martin Bernstein's

direction, the chamber-size group of singers and instrumentalists provided selfless, dedicated performances of the works. Music and words were always clearly set forth, and the lack of complete finesse lent a pleasantly homespun strength. The skillful instrumental soloists were largely the same as in the first program—Emmanuel Mesthene, flute; Jacques Margolies, violin; Martin Leskow, oboe; Maurice Peress, trumpet; and Pvt. Robert Conant, harpsichord. A new quartet of vocal soloists included Barbara Troxell, soprano; Virginia Paris, alto; Leslie Chabay, tenor; and Lawrence Davidson, bass. All four negotiated the elaborate recitatives and arias with accuracy, comparative ease, and agreeable tonal quality.

—R. E.

Emanuelina Pizzuto, Pianist Times Hall, March 14

Emanuelina Pizzuto, a talented and engaging young pianist, revealed considerable technical skill, a bright, ringing tone, and a wide and vivid range of keyboard color in a short but striking program that included an Air and Variations by Rameau; Mozart's Sonata in A minor, K. 310; Mendelssohn's Variations Sérieuses; Poulenc's Suite pour Piano; and new works by Robert Casadesus and Melvin Wyble.

Miss Pizzuto failed only in her inability to involve herself emotionally with the music she chose to play. A certain dryness, a brusqueness of approach marred a recital that other-

(Continued on page 16)

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Maria Leone, winner of the Metropolitan Opera Auditions of the Air, and Fred Thomas, who tied for second place, are congratulated by Rudolf Bing

Finals Held In Metropolitan Opera Auditions Of The Air

THREE young singers share honors in the Metropolitan Opera Auditions of the Air this year, according to the announcement by Rudolf Bing, general manager of the Metropolitan Opera Association, in the final program of the series, broadcast over the ABC network on March 27 at 10 p.m. EST. Mark Woods, vice-chairman of the board of ABC, presented the awards to Maria Leone, soprano, who took first place, and to Fred Thomas, baritone, and Paul Knowles, tenor, who tied for second place. Miss Leone won a \$2,000 scholarship, to be used under the supervision of the Metropolitan, and the two men each won a \$1,000 scholarship.

Explaining the terms of the awards, Mr. Bing said: "We do not intend to abandon these young artists to-night to face the future alone with handsome prizes and encouraging words. The scholarships which they will receive carry with them a mutual privilege—on their part, to seek advice, and on ours, to give it—so that these growing careers will be under observation while in the formative stages."

In other years during which the auditions have been conducted—this was the thirteenth—the winners have received contracts as members of the opera company. When Mr. Bing announced before the beginning of the season that the auditions might be resumed, he made it plain that scholarships would be substituted for contracts, in order, presumably, to allow for both the singers and the management to find their mutual usefulness. The opera is said to have a two-year option on the services of the three singers.

Miss Leone, who was a finalist in the Detroit regional auditions, has studied in Italy for two years under the recommendation of the Rome Opera. She is 22. Her voice is potentially dramatic, as she demonstrated in an aria from *Il Trovatore*.

Mr. Thomas, who has sung in several Broadway shows, began his career as a teacher and made his concert debut a few weeks ago in Town Hall. His voice is large but flexible, as he proved in the aria *Perfidio*, from Handel's *Radamisto*. If, through this scholarship, he becomes a member of the Metropolitan's roster, he will be the first Negro to do so. He was born in Norristown, Penna.

Mr. Knowles, whose lyric tenor

voice was displayed in *Parmi veder le lagrime* from *Rigoletto*, is a former medical student who studied the clarinet, saxophone, and cello before beginning vocal studies. He sang in Peter Grimes at Tanglewood, and with the Boston Symphony in Beethoven's *Missa Solemnis*. He has a wide oratorio repertoire.

There were more than 700 applicants this year, from all parts of the country. Thirty-two were heard in twenty broadcasts weekly; eleven were recalled for stage auditions; six were selected for semi-finals. The judging committee was headed by Mr. Bing, and included John Gutman, assistant to Mr. Bing; four Metropolitan conductors—Fritz Reiner, Fritz Stiedry, Alberto Erede, and Fausto Cleva; and Kurt Adler, Metropolitan chorus master.

—QUAINTANCE EATON

Bohemians Hold Annual Benefit Concert

Dimitri Mitropoulos was guest of honor at the annual benefit dinner and concert given by the Bohemians, New York musicians' club, on Feb. 25 in the grand ballroom of the Waldorf-Astoria Hotel. Proceeds of the event went to the Musicians' Foundation, organized by the club to provide financial aid to needy professional musicians. Mr. Mitropoulos took part in the musical program, which also presented Zinka Milanov, soprano; Michael Rabin, violinist; and Iva Kitchell, dancer. Ravel's *Introduction and Allegro*, for harp, string quartet, flute, and clarinet, was played by Marcel Grandjany, Mischa Mischkoff, Charles Jaffe, Frank Brieff, Laszlo Varga, Arthur Lora, and Alexander Williams.

Vronsky and Babin Make Second Israel Tour

Having completed a five-month tour of the United States, Canada, and Cuba, Vronsky and Babin left early in March for their second tour of Israel, making their first appearance on March 8 in Jerusalem. In April they will be heard in Holland and Italy and in May in Great Britain. They will take part in the Aspen Festival, in Colorado, in July, and will leave for their first tour of South America the following month.

Minneapolis Hears Premiere Of Veretti Score

MINNEAPOLIS.—The music of Antonio Veretti was given its first hearing in the United States at the Minneapolis Symphony's concert on Jan. 19. Antal Dorati gave a brilliant reading of the Italian composer's powerful *Sinfonia Sacra*, for orchestra and male chorus, in which the Apollo Club was the assisting ensemble.

The following week's program was the orchestra's last before it left on a midwinter tour of Canada and the East. Luboshutz and Nemenoff, the soloists, played Mozart's E flat major Concerto, K. 365, and Martinu's Concerto.

During Mr. Dorati's annual mid-season vacation, the orchestra was heard under two guest conductors. Fritz Busch, making his local concert debut, conducted one of the finest concerts Minneapolis has heard for some time, offering Schumann's Fourth Symphony, his own transcription of Reger's *Fantasie on the Chorale, Wie schön leucht uns der Morgenstern*, and works by Wagner, Mozart, and Dvorak. The second guest conductor, Vladimir Golschmann, led an attractive program that consisted of Shostakovich's Fifth Symphony, Debussy's *La Mer*, and Bach's Second Suite.

Bartók's *Concerto for Orchestra*, one of Mr. Dorati's finest interpretations, reappeared in the Jan. 12 program, when Jascha Heifetz was the soloist in the Brahms Violin Concerto. In other programs the conductor introduced locally Kodály's delightful *Peacock Variations* and Hindemith's excellent *Symphonia Serena*; and Myra Hess, Byron Janis, and Tossy Spivakovsky were heard as soloists.

Rafael Druian and Lorne Munroe,

the orchestra's concertmaster and principal cellist, gave a magnificent reading of Brahms's *Double Concerto*. James Aliferis conducted the orchestra and the University of Minnesota Chorus in a beautifully integrated performance of Honegger's *King David*, in which Ethel DeLong, soprano; Elaine Schuessler, contralto; Charles Fullmer, tenor; and Roy Schuessler, narrator, were the soloists. Adylene Johnson was the singer in a fine presentation of Falla's *El Amor Brujo*.

In the annual Pension Fund Concert Marian Anderson appeared as soloist, singing arias by Donizetti and Massenet and songs by Brahms.

The University Symphony gave its first concert under its new conductor, Gerard Samuel, who is also assistant conductor of the Minneapolis Symphony. The program, played with excellent tone and nuance, included Mozart's G major Flute Concerto, with Anton Winkler as soloist.

Risë Stevens, Alexander Brailowsky, Solomon, and the Vienna Choir Boys have also given programs here.

—ARNOLD ROSENBERG

Florida Club Opens National Drive

MIAMI, FLA.—The Musicians' Club of America, a Florida-chartered, non-profit corporation, has opened a nation-wide drive to establish a musicians' retirement trust fund. According to the club's founder and president, Bertha Foster, dean emerita of the University of Miami school of music, it already owns headquarters in this city and 35 acres just south of the city limits. The trust fund will be used to develop the acreage as a musicians' retirement home and club colony. Organizations sponsoring the club include the Florida State Music Teachers Association, the Florida State Federation of Music Clubs, the National Federation of Music Clubs, and the National Guild of Piano Teachers.

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Executive and Editorial Offices: 1401 Steinway Building
113 West 57th Street, New York 19, N. Y.
Telephone: Circle 7-0520 Cable Address: MAUMER
Subscription Rates: United States and Possessions, \$5 a year; Canada, \$5.50; Foreign, \$6. Single copies, 30 cents
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Our Musical Life In a Supreme Crisis

IT is now plain to every intelligent observer that the musical institutions of the United States are engaged in a fight for life. Art cannot be evaluated in terms of dollars and cents, but it cannot exist without them, in the form of the great orchestras and opera companies that have enriched our musical life for many generations. In an article published in the 1951 Special Issue of MUSICAL AMERICA, Arthur Judson, manager of the New York Philharmonic-Symphony, declared that our orchestras "are staggering under the financial burdens thrust upon them." He asserted that "our government has created a situation in which state subsidy is absolutely necessary to preserve our orchestras." Mr. Judson revealed that our 28 major orchestras, with a total annual deficit of \$3,500,000, had to pay about \$750,000 in federal taxes last year. The situation of the secondary orchestras, and of the hundreds of minor and school orchestras is also serious.

George A. Sloan, chairman of the board of the Metropolitan Opera Association, was equally drastic in a statement to the Committee on Ways and Means of the House of Representatives, requesting the repeal of the admissions tax on non-profit musical organizations such as the Metropolitan Opera Association. Pointing out the fallacy in the argument that the tax is only a temporary, emergency measure, he said: "We are in the midst of a national emergency which may continue for a long time. Estimates range from five to fifteen years and even more." Mr. Sloan did not hesitate to warn the committee: "I can state to you gentlemen without fear of exaggeration that if the admissions tax is continued for five years more, the Metropolitan Opera will be compelled to cease functioning long before the expiration of that period. Prior to the application of the tax, we had increased our prices to the saturation point." That failure of our legislators to act now would be disastrous he brought home in the statement: "Thus a vital artistic and morale sustaining factor would be endangered at a time when the benefits of its influence are most needed."

The main factors in the present crisis in our opera and orchestral life are the rise of costs, the heavy tax burden, and the loss of income from several sources. Private fortunes are rapidly shrinking under the new tax laws, and the days of munificent personal patronage of music are already ended.

What is the answer? Fortunately, leaders in our musical life have found several ways of alleviating the situation. Whether they succeed or not depends on the wisdom of our legislators and the active support of the public. In an open letter by Helen M. Thompson, executive secretary of the American Symphony Orchestra League, she issues a "call to arms" for officials, conductors, players, and audience members, "to place immediately before the Congress of the United States the urgent necessity for exempting our non-profit orchestras from the 20 per cent federal excise tax on symphony tickets." Mrs. Thompson urges everyone to wire or write his support of the bill (H.R. 2524) introduced in the House of Representatives by Congressman Albert Morano of Connecticut. The bill, if it becomes law, will exempt symphony and opera tickets from the tax.

It is understood that the New York Philharmonic-Symphony Society will establish

an organization to be known as the Friends of the Philharmonic-Symphony to save the orchestra from its annual deficit of about \$150,000. It will seek to enroll thousands of members, each of whom will contribute \$10 or \$20 or more annually. In the meantime, the society has been trying to raise a special fund of \$200,000. Of this, \$150,405 has already been secured or pledged. The Boston Symphony already has founded a supporting organization of friends of the orchestra. Heartening news comes also from the Metropolitan. The fund donated by the public to carry the opera temporarily through its crisis has already reached a total of \$565,000. After next year, the opera hopes for relief through tax exemption.

With emergency public support, the establishment of contributing organizations, and (it is to be hoped) tax relief, our musical institutions will be enabled to keep going, under duress. Then the larger question of federal subsidy can be threshed out without the alternative of immediate collapse or disastrous curtailment of the scope and activities of our musical institutions.

A Happy Instance Of Musical Competition

ONE of the happiest results of competition, when it does not turn into monopoly, is the impetus that it gives to experimentation and unusual enterprise. The emergence of a host of new recording companies since the war has enriched our musical life not merely by providing more material but by venturing into a repertoire of which the larger companies have fought shy and by introducing new artists whose appeal arises from their intrinsic skill and stature and not from public fame or quick commercial salability. Of course, these new companies have included already celebrated artists in their catalogues, but they have not been afraid to give talented newcomers or specialists a chance to build a following.

The astounding improvements in recording techniques in the past few years have made it possible for these companies to produce recordings that are as good as those of the larger organizations and to sell them at the same price level. Music that was either unavailable or available only in expensive subscription-society recordings is now being produced on a large scale commercially. No one is likely to make a fortune out of them, but these recordings will have a growing sale through the years and they will enhance the prestige of their makers.

For the first time, music by twelve-tone composers is becoming accessible enough on records for students and others to become familiar with its idiom. One firm has already listed two works by Alban Berg, two by Arnold Schönberg, and three by Anton von Webern, and promises more. This company has also issued interesting works by composers in other styles—for instance, Stravinsky's *Renard*, Suite No. 1 for Orchestra, and *Berceuse du Chat*, as well as other less-well-known Stravinsky compositions. Music by Olivier Messiaen and other prominent contemporary figures in Europe is being recorded. Only recently Zoltan Kodaly's *Missa Brevis* and Benjamin Britten's *Rejoice in the Lamb* were issued by one of these new firms. Stimulated by these challenges, the larger companies have also recorded an increasing number of challenging contemporary masterpieces.

Let us hope that all will benefit.

Musical Americana

IN accordance with his customary wishes, **Arturo Toscanini** quietly observed his 84th birthday on March 25 at his home in Riverdale, N. Y. **Sir John Barbirolli** was operated on for appendicitis early last month in Manchester, where he conducts the Hallé Orchestra. The sixty appearances **José Iturbi** made during his recent European tour included twelve for United States occupation troops.

Among the soloists this winter with the Honolulu Symphony was **Dorothy Maynor**. In May, **Margaret Truman** will give a recital in Bordeaux and appear in a benefit concert in Paris. The second half of **Vladimir Horowitz'** Carnegie Hall recital on April 23 will be broadcast over station WQXR. The College of Wooster, Wooster, Ohio, has presented **Robert Shaw** with an honorary degree of Doctor of Music. **Jennie Tourel** leaves for her fifth post-war tour of Europe at the end of April.

During the Festival of Britain, **Ethel Bartlett** and **Rae Robertson** will give the British premieres of **Bohuslav Martinu's** Concerto for Two Pianos and Orchestra and **Gian Francesco Malipiero's** Fifth Symphony, for two pianos concertante. Transportation difficulties held up **Eugene List**, **Mia Slavenska** and her Ballet Variante, and members of the Ballet Russe de Monte Carlo, in Birmingham, Ala., not long ago. They reportedly whiled away their time putting on impromptu performances in the lobby of their hotel.

At this year's May Festival in Florence, **Astrid Varnay** will be heard as Lady Macbeth in Verdi's Macbeth and **Kurt Baum** as Arrigo in the same composer's I Vespri Siciliani.

Zino Francescatti's current European visit includes his first engagements in the Scandinavian countries. Scandinavian debuts will also be made next June by **Lily Pons** and **Andre Kostelanetz**. **Gladys Swarthout** will leave for appearances in Rome immediately following the end of her American concert tour. **Lawrence Tibbett** took time out from supervising the building of his new Florida home to sing at the Easter sunrise service in the Cotton Bowl.

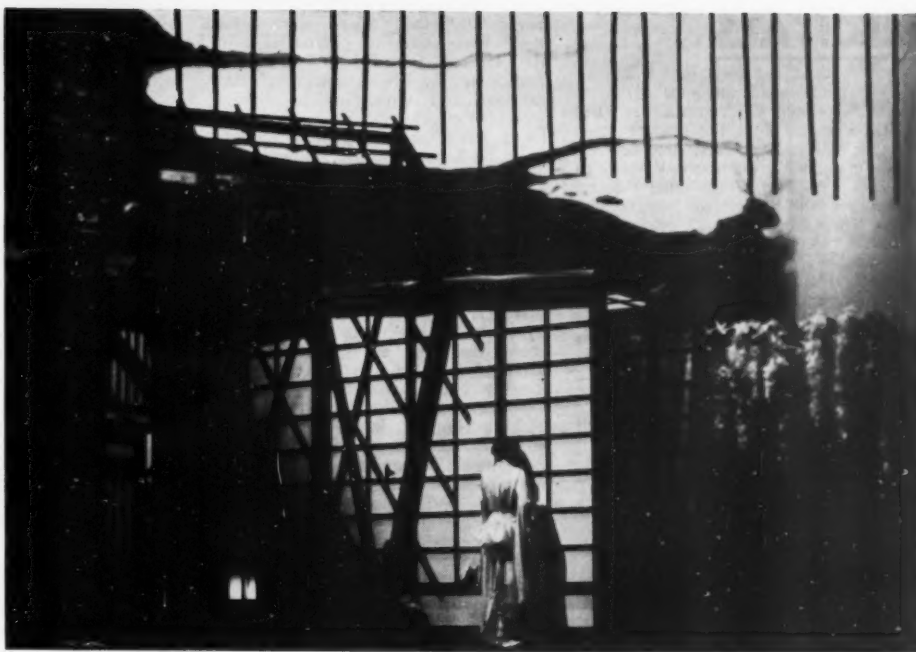
Some of Verdi's non-operatic songs will be given their New York premieres by **Stella Roman** in her Town Hall recital next fall. **Rudolf Firkušny** made his first English appearances since before the war as soloist with the Bournemouth Municipal Orchestra.

Franco Aurori conducted the San Antonio Symphony in nineteen concerts during February and March—four in the orchestra's home town and the rest on tour. At the end of April **Mieczyslaw Horszowski** will leave for Europe for recital appearances in England, Italy, and Switzerland. In July, he will be heard in the Casals Festival. **Abbey Simon** substituted on twelve hours' notice for **Povishnoff** in a performance of Tchaikovsky's B flat minor Piano Concerto at the Royal Albert Hall in London. **Alice Howland** will sing the role of Dorabella in Mozart's Così Fan Tutte, at the Glyndebourne Festival next summer.

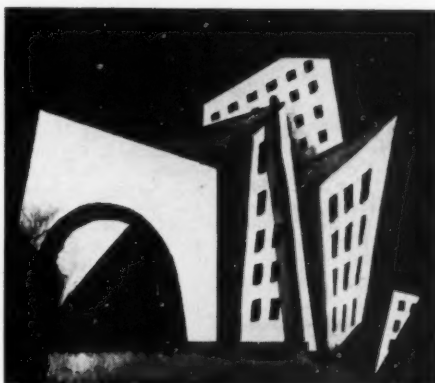
Besides singing and teaching at the Aspen Institute this summer, **Herta Glaz** will appear in a concert version of Carmen, at Grant Park, Chicago. **Yi-Kwei Sze** sang in two performances of Beethoven's Ninth Symphony, with the Buffalo Philharmonic on March 25 and 26, under the baton of **William Steinberg**. During April, he will give twenty concerts in the Midwest. **Lothar Wallerstein** has staged his own edition of Cimarosa's L'Impresario in Augustie, using singers from his opera school, for the municipal museum of The Hague. On May 15, **Leon Pommers** leaves for a two-month tour of Australia and New Zealand as accompanist for **Yehudi Menuhin**. He will return via India, Israel, Italy, France, and England.

Following a midwest recital tour, **Inez Palma** appeared as joint soloist with **Reginald Kell** with the Mt. Vernon Symphony, Mt. Vernon, N. Y. On April 6, the pianist will be joint soloist with **Lauritz Melchior** in a Carnegie Hall program. **Phyllis Kraeuter** was cello soloist with the Haarlem Philharmonic at the Waldorf-Astoria Hotel on Feb. 15, and played Martinu's Second Cello Sonata in a special Town Hall program on March 24.

Maria Carreras has given recitals in Baton Rouge, La., and in Macon, Ga., where she conducted master classes for the third consecutive year. The pianist has been made an honorary member of Sigma Alpha Iota. **Otto Lehmann** conducted Menotti's The Old Maid and the Thief, in the San Antonio Opera Festival on Feb. 17. **Karl Ulrich Schnabel** and **Bernice Kamsler** will give a series of joint recitals of piano works and song characterizations. Six appearances will be made this spring in New York and Boston by **Mary Davenport**. In three of them the contralto will sing with the Little Orchestra Society.



Otto Kurt Vogelsang



Modern settings for 1931 opera productions: Above is Moholy-Nagy's scenery for Madame Butterfly as given at the Kroll Opera in Berlin. Below are two sketches by Robert Edmond Jones for Alban Berg's Wozzeck, staged by the Philadelphia Grand Opera, showing a street scene and the barracks



WHAT THEY READ TWENTY YEARS AGO

Twenty Years Until Revival

The American premiere of Alban Berg's three-act opera, Wozzeck, by the Philadelphia Grand Opera on March 19 at the Metropolitan Opera House in Philadelphia was assuredly the outstanding event of the season. The opera has withstood the test of time (it had its world premiere in 1925), and has real life for us, as it sounds fresh and new. Leopold Stokowski conducted the Philadelphia Orchestra, 116 members strong, a stage band made up of members of the Curtis Symphony, and a remarkably fine cast. Robert Edmond Jones designed scenery and costumes in the spirit of the present-day theatre, and Wilhelm von Wymetal, Jr., was responsible for the first-class stage direction. In the cast were Ann Roselle, as Marie; Ivan Ivantsoff, as Wozzeck; Bruno Korell, as the Captain; Ivan Steschenko, as the Doctor; and Sergei Radamsky, Gabriel Leonoff, Abrasha Robofsky, Benjamin de Loache, Albert Mahler, Louis Purdy, Edwina Eustis, and Doris Wilson in other roles.

A Butterfly to Interest Us

On the eve of its doom, the Kroll Opera in Berlin is beginning to serve to its harassed subscribers those striped sticks of peppermint for which they have so long been shouting in vain—Louise and Figaro and Butterfly, all sufficiently unusual to maintain the platform of modernism but easy to swallow and palatable in the bargain. Moholy-Nagy did the décor for Butterfly and showed that he was capable of something less spectacular than "épater les bourgeois." The evening was particularly interesting to Americans in that it marked the debut of Charles Kullman as Pinkerton. He displayed a voice of unusual operatic promise, used with technical authority and a high degree of musicianship. Jarmila Novotna, as Cio-

Cio-San, was gracious to the eye and pleasant to the ear.

He's Still at It

Maurice van Praag, the personnel manager of the New York Philharmonic-Symphony, is busier than ever this season, for there are to be changes in the orchestra and he is the man to whom Toscanini and other conductors look for counsel when making changes. Van knows the technical ability of virtually every symphonic player in this country. He is a musician himself, an accomplished horn player, and was a member of the Philharmonic for a number of years. (Mephisto's Musings.)

On The Front Cover:

DIMITRI MITROPOULOS, musical director of the New York Philharmonic-Symphony was born in Athens in 1896 and graduated from the conservatory there 23 years later. After holding conducting posts in Berlin, Paris, and Athens, he made his American debut in 1936 as guest conductor of the Boston Symphony. From 1937 to 1949 he was musical director of the Minneapolis Symphony. In the 1949-50 season he came to the Philharmonic as co-conductor with Leopold Stokowski, and this season he became the sole regular conductor; his contract extends through the 1952-53 season. He has frequently taken the dual role of piano soloist and conductor in concerto performances, and he has composed works for orchestra; an opera, Soeur Beatrice; and violin and piano sonatas. (Photograph by Susan Hoeller, New York.)

RECITALS

(Continued from page 12)

wise had much to recommend it. But Miss Pizzuto is at the present stage in her career seemingly unconcerned with channelling her multiple energies into expression. To the other musical amenities she responded immediately. Her rhythms, pulses, colors and phrases were all models of understanding. She has been well and soundly trained; and when she turns her attention to those qualities of performance which bring a work to life, we will undoubtedly have an artist able to cast a lasting spell.

Mr. Casadesu's Four Preludes are idiomatic but derivative, and Mr. Wyble's Rigaudon does no more than set a few rhythmic patterns against an undistinguished background.

—J. S. H.

Ruth Geiger, Pianist Town Hall, March 15

Ruth Geiger played compositions by four composers—Mozart, Schumann, Debussy, and Frank Martin—in her fifth Town Hall recital. Her performance of the second movement of Mozart's Sonata in D major, K. 576, was her most impressive one of the entire evening. Here the listener found elements of breadth, subtle sensitivity in phrasings, and expressive tonal colorations not generally in evidence elsewhere in the program. The infrequent appearance of these qualities in Miss Geiger's readings of Schumann's Davidsbündlertänze and Debussy's Mouvement, La Soirée dans Grenade, and Jardins sous la Pluie made these works emerge rather colorlessly despite the intelligence and sincerity underlying their conceptions.

The pianist's assured and straightforward account of Frank Martin's

Eight Preludes (which were given their first complete performance in the United States) seemed to do justice to the Swiss composer's unoriginal and unimaginative, though well written, pieces. Martin has combined harmonic and pianistic idioms from an assortment of romantic and impressionistic composers without, it would seem, adding anything of his own personality to them.

—A. H.

Hrach Yacoubian, Violinist Town Hall, March 17 (Debut)

Hrach Yacoubian, in his first New York recital, proved to be an uneven young violinist. In his own Concerto Rhapsodique (first performance), Bloch's Nigun and show-pieces by Komidas and Samuelian he played with passionate intensity, technical facility, and warmth of tone. But Beethoven's Sonata in E flat, Op. 12, and pieces by Bach and Ravel seemed to arouse him to no particular effort, and his playing of these works was curiously lifeless and without color.

Mr. Yacoubian's Concerto Rhapsodique spreads thin salon ideas over twenty-eight derivative minutes, but it succeeded in giving the performer an opportunity for displaying his capacities as a violinist. Adela Bay was the capable accompanist.

—A. B.

Clyde Ellzey, Pianist Times Hall, March 15 (Debut)

Clyde Ellzey, a 22-year-old pianist from Mississippi, offered a debut program that included several items from the standard keyboard repertory—Haydn's Andante con Variazioni, two intermezzos and a rhapsody by Brahms, Schubert's Wanderer Fantasy, three Debussy preludes and the Toccata from Pour le Piano, and Moussorgsky's Pictures at an Exhibition—and the first performance of Two Dances, from Kurt George Roger's Suite, Op. 54. The



PRE-PERFORMANCE CHAT

Backstage before a performance in San Antonio of Puccini's *Madama Butterfly*, Brian Sullivan, the Pinkerton; Alice Ostrowski, the Suzuki; Jonel Perlea, the conductor; Dorothy Kirsten, the Cio-Cio-San; and John Tyers, the Sharpless, share a few moments' respite in Miss Kirsten's dressing-room.

first, a ceremonial procession, is a trite crescendo and die-away piece that utilizes familiar melodic and harmonic material; the second, *Will-o-the-Wisp*, is a brief collection of Debussyan clichés.

Mr. Ellzey proved to be a well-schooled pianist. Whether he played loud or soft, fast or slow—he was reasonably accurate and pedaled discreetly. His phraseology, however, was usually either lifeless or fussy, his rhythms graceless and without tension. He made no stylistic distinction between classical and romantic music. His interest in piano sonatas, together with his other merits, made his Debussy performances, if not memorable, the most arresting of the evening.

—C. J. L.

Fred Thomas, Baritone Town Hall, March 18, 3:00 (Debut)

Fred Thomas, who sang on the Metropolitan Opera Auditions of the Air last month and has appeared in several Broadway shows, made a promising recital debut. The baritone presented an ambitious program that included *Perfidio*, from Handel's *Radamisto*; Poulenc's *Chansons Gailardes*; lieder by Beethoven and Schubert; songs by Daniel Gregory Mason and Bone and Fenton; and a group of Negro spirituals.

Musical understanding marked all of Mr. Thomas' performances, and he approached every work intelligently and with suitable style. He demonstrated the full measure of his not inconsiderable capacities most effectively in the American songs. Here he sang with an ease that made known completely the resonance and power of which his voice was inherently capable but that did not always emerge elsewhere owing to a tight-sounding production. He was apparently most comfortable in the English language, since Handel's *Thanks Be to Thee* and the Negro spirituals were also impressive in this regard. But the baritone showed that he was also aware of the dramatic necessities of such varying items as Schubert's *Der Doppelgänger*, Beethoven's *Ich liebe dich*, and the entire Poulenc cycle, although he lacked the vocal flexibility to take the subtle shifts of the Poulenc in stride. Otto Herz was his able accompanist.

—A. B.

New Music String Quartet McMillin Theatre, March 17

The New Music String Quartet devoted this program in its series under the sponsorship of Columbia University to music of the 1920s. Paul

Hindemith's Quartet No. 1, Op. 10 (1920), Dane Rudhyar's *Tetragram* (1927), and Alfredo Casella's *Five Pieces* (1920) made up the list. Now that we are separated by a generation from the bold and bad twenties we can hear the music in proper perspective and appreciate the buoyancy and skilled workmanship that went into it.

Hindemith's Quartet No. 1 is a rambling, interminable work packed with fascinating experiments in texture and sonority. The young composer reveals the influence of Mahler, Schönberg, and even Debussy, not to mention Brahms and Beethoven, yet this highly eclectic score has its own musical profile. Rudhyar's *Tetragram* is subtitled *Solitude*, in four sections. It is a formally vague work whose complex harmonies become boring through pointless repetition. The audience applauded it cordially, and the composer, who was present, had to bow repeatedly.

Casella's *Five Pieces*, called *Prelude*, *Ninna-nanna*, *Valse ridicule*, *Notturmo*, and *Fox-trot*, are full of echoes of *Le Sacre du Printemps* and other Stravinsky works. Yet their sensitivity of scoring, rhythmic ebullience, and enormous cleverness keep them alive today. Casella has little or nothing to say in these little musical epigrams, but he says it brilliantly. The New Music Quartet played all three compositions with notable stylistic adaptability and musical insight.

—R. S.

Una Hadley, Pianist Times Hall, March 18, 3:00 (Debut)

Una Hadley demonstrated in her debut recital—which included the Bach-Silotti Organ Prelude in G Minor, three Scarlatti sonatas, a Sonata in D by the eighteenth-century Venetian composer Baldassare Galuppi, Chopin's B flat minor Sonata and F major Ballade, and diverse pieces by Rachmaninoff, Dohnányi, Griffes, and Debussy—that she is a pianist of considerable talent.

Although her technique did not permit her to negotiate with ease the most difficult, rapid passages in three of the works she offered, Miss Hadley managed throughout most of the afternoon to elicit ravishing sounds from her instrument and to communicate the style and expressive and melodic content of almost every piece.

She never teased tunes or interrupted their forward progress. She presented them—particularly those that were quietly meditative—with affecting nobility and touching humanity. The presence of such qualities in Miss Hadley's work gave a good deal of

(Continued on page 18)

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B. F. Dolbin's drawing of Dallapiccola's *The Prisoner*, as produced at Juilliard in March. The elaborate setting was designed by Frederick Kiesler

Juilliard Opera Group Gives Dallapiccola's *The Prisoner*

POLITICAL imprisonment and the struggle for freedom were themes that were thrust importantly upon the consciousness of New York operagoers in March. While the Metropolitan Opera occupied itself with five performances of Beethoven's *Fidelio*, the Juilliard Opera Theatre of the Juilliard School of Music presented four performances—on March 15, 16, 17, and 19—of Luigi Dallapiccola's *The Prisoner* (*Il Prigioniero*), which treats a somewhat similar subject in a manner considerably less joyous.

Composed in 1946 and 1947, *The Prisoner* was first produced on the stage at the 1950 Maggio Musicale in Florence, Italy. It had previously been broadcast by the Turin Radio, and in February, 1951, it was given by the Brussels Radio. The Juilliard production marked not only the American premiere of the opera but the first American presentation of any of Dallapiccola's larger works; the Italian composer was known here chiefly by his song cycle *Sex Carmina Alcaei*, given under the direction of Reginald Stewart at a League of Composers concert two seasons ago.

The libretto of *The Prisoner*, sung here in a crudely unvoiced English translation by Harold Heiberg, is based largely on Villiers de l'Isle Adam's story *La Torture par l'Espérance*. The third scene is drawn from *La Légende de Thyl Uylenspiegel* et de Lamme Goedzak, by Charles de Coster. In a prologue and three scenes, presented without pause, the action of *The Prisoner* takes place in the Official in Saragossa, under the oppressive regime of Philip II—the harsh Spanish monarch whose character is somewhat more flatteringly evoked in Verdi's *Don Carlo*. Philip himself does not appear in Dallapiccola's opera, for the libretto is focussed on the figure of the Prisoner himself and, at the end, on his encounter with the Grand Inquisitor.

A century ago it was possible for Beethoven to envisage political imprisonment as a condition from which escape was possible. Dallapiccola's opera presents a sorer and more pessimistic view, for in this libretto hope is the cruellest of delusions and freedom an idle fancy. In the prologue, the Prisoner tells his mother, who is visiting him, that he has begun to experience hope for the first time, because the guard has called him "brother." After her departure, the

Prisoner finds that the cell door is open, and all the other barriers between his cell and the hall of the Inquisition. Scene by scene he makes his way through the prison, finding to his surprise that nobody challenges his progress. At the climax he is confronted by the Inquisitor, and finds that the Inquisitor is the very guard who had given him hope in the first place. Realizing that he has been subjected to the most exquisite of tortures, the torture through hope, the Prisoner goes to the stake with the word "freedom" stumbling from his lips.

Dallapiccola's score combines many practices of the twelve-tone method, of which he is a convinced adherent, with expressive vocal writing that suggests aspects of earlier Italian opera, from Monteverdi to Verdi. The music parallels Alban Berg's *Wozzeck* in the way in which certain passages—notably the interludes in the form of *ricercari*—seek to channel dramatic meaning into firmly contrapuntal structures. Elsewhere the declamatory vocal line employs many of the wide leaps and melodic unorthodoxies that are familiar in twelve-tone music generally, but it is on the whole considerably more diatonic than the writing of Central European atonalists, and it is constantly infused with a typically operatic Italianism.

Promising though its materials looked on paper, *The Prisoner* did not turn out to be an effective piece in the theatre.

A part of the shortcoming of *The Prisoner* lies in the extreme introspection of the libretto, which is more a psychological case-history than a play. Only the Prisoner is an immediate and real character; the other six members of the cast emerge as no more than shadowy figures seen through the haze of the Prisoner's own mental torture. Not much actually happens on the stage. The work attains power only in proportion to the ability of the audience to identify itself with the personal anguish of the Prisoner.

This identification was not helped by a performance in which the baritone entrusted with the all-important title role, Warren Galjour, had little personal or theatrical projection and little ability to sing with warmth or expressive inflection. Everyone's singing, indeed, was pallid and far removed from the Italian operatic context the score constantly evoked. The

visual production, moreover, was tricky without being forceful or pointed.

Despite the elaborate use of little vignettes behind a scrim, what action there was proved to be under Frederic Cohen's direction and against Frederick Kiesler's setting, prevailingly static and lifeless. Possibly also the overall effect of the work was damaged by the reduced orchestral score used on the occasion, although the composer himself made the new version. At any rate, whatever the contributing reasons, *The Prisoner* failed in its American premiere to live up to the expectations aroused by its distinctive success in Europe.

Frederic Waldman conducted the four performances. On the opening night, and again on March 17, Mr. Galjour's associates in the cast were Florence Fields, John Druary, Marvin Worden, Oliver Smith, and Orville White. The cast on March 16 and 19 was the same except for Elliott Savage, in the title role, and Helen Colbert, as the Mother.

—CECIL SMITH

Fine-Arts Bill Offered in Congress

WASHINGTON. — Representatives Emanuel Celler and Arthur G. Klein, of New York, have introduced a bill in Congress for the establishment of an office of Assistant Secretary of Fine Arts of the Department of the Interior. The position would be used to "assist entities which are now engaged in the presentation, perpetuation or development of the fine arts, and to aid civic non-profit organizations in their endeavor to develop the fine arts as expressed in the living drama, music, literature, architecture, sculpture, painting, ballet, dance and the like." The bill also provides that performances and productions of civic non-profit organizations would be exempt from federal admission taxes.

Bloch Conducts In Oregon Cities

PORTLAND, ORE.—Ernest Bloch, who has lived for the past ten years at Agate Beach, Ore., made his third appearances in the past four years as guest conductor of the Portland Symphony, on Jan. 22 here and on Jan. 23 in Salem. In each concert James Sample conducted the first half of the program and then turned the baton over to Mr. Bloch, who led his *Three Jewish Poems* and *Suite Symphonique*.

Other recent programs by the orchestra have presented Yehudi Menuhin and Oscar Levant as soloists. John Crown was heard in Liszt's *E flat major Piano Concerto* and Falla's *Nights in the Gardens of Spain*, and Joe Amato, the orchestra's timpanist, played Milhaud's *Percussion Concerto*. The Bartók-Serly *Mikrokosmos Suite* was heard in one program, and Handel's *Messiah* was given during the Christmas season. In the oratorio, conducted by Mr. Sample, the singers included Brunetta Mazzolini, Leigh Gladston, W. J. Slocum, Sten Englund, and the Symphonic Choir, trained by C. Robert Zimmerman.

The Apollo Club Male Chorus, Mark Daniels, director, entered its sixtieth season with a concert on Dec. 20. Yi-Kwei Sze was the guest artist.

The Chamber Music Orchestra, a group of volunteer musicians conducted by Boris Sirpo, presented Virgil Thomson's *Five Phrases from the Song of Solomon*, in a program on Jan. 17. Verna Steffey and Jesse N. Kregal were the soprano and timpani soloists.

The Multnomah College school of music sponsored a program by the Juilliard Quartet, and a performance of Pergolesi's *The Singing Teacher*, conducted by Eugene Fuerst.

—JOCELYN FOULKES

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SPUYTEN DUYVIL TOCCATA

ETUDE IN F SHARP MINOR (Schubert)

IMPROVISATION (Schubert)

CONCERT ETUDE (Schubert)

THEME AND VARIATIONS (Schubert)

RECITALS

(Continued from page 16)
pleasure, although further development of her technical equipment is needed.

—C. J. L.

Harold Blair, Tenor Town Hall, March 18 (Debut)

Under the patronage of the Hon. Norman H. Makin, Australian ambassador to the United States, the Australian Society of New York presented Harold Blair, native Australian tenor, in a benefit concert. Mr. Blair, the first Australian aborigine to come to the United States to study, was brought here by Todd Duncan. The 26-year-old singer was born at the Murgon Reservation in Queensland and received his musical training at the Melbourne Conservatory. He will return to his native land early this month for a concert tour under the auspices of the Australian Broadcasting Commission. His program for this occasion included songs by Torelli, Carissimi, Handel, Beethoven, Schumann, Brahms, Bizet, Quilter, and Britten, as well as the first American performances of two aboriginal folk airs. During the evening Colonel George W. L. Townsend, president of the Australian Society, introduced Ralph Bunche, Mr. Makin, and Mr. Duncan.

—N. P.

NAACC Concert Times Hall, March 18

Music of several descriptions and uniformly unexceptional quality was presented on this program by the National Association for American Composers and Conductors. Eldin Burton's Quintet for Piano and String Quartet hews closely to Brahmsian models. Gaby Fontrier's First String Quartet adds a touch of modern dissonance to what are essentially late-nineteenth-century patterns. Mortimer Brown's Suite in D minor for Piano pours romantic emotions into pre-classic formal molds. Adolph Weiss's Trio for Flute, Clarinet, and Bassoon treats similar forms with sharp instrumental colors. A group of songs by Jacob Avshalomov and Boris Koutzen's Duo Concertante for Violin and Piano are in more or less conventional contemporary idiom. The performers included the Queens College String Quartet, the Max Weiser String Quartet; David Krupp, baritone; Nadia Koutzen, violinist; Lolita Cabrera Gainsborg, pianist; James Po-

litis, flutist; Luigi Cancellieri, clarinetist; and Stephen Maxym, bassoonist.

—A. B.

Beveridge Webster, Pianist Town Hall, March 19

This was Beveridge Webster's second piano recital of the season. He had chosen a diversified program made up of Bach's Sonata in D minor, Schubert's Unfinished Sonata in C major, Liszt's Sonata in B minor, Ravel's Valses Nobles et Sentimentales, and three excerpts from Stravinsky's Petrouchka, Danse Russe, Chez Petrouchka, and La Semaine Grasse. The Schubert sonata is almost never played, yet it deserves an occasional performance even if it does not measure up to the better-known sonatas. Mr. Webster played it imaginatively, with well-controlled tone except in a few percussive climaxes. The first movement, marked moderato, alternates between stormy, declamatory passages and the most unforced lyricism; and the Andante is pure song.

—R. S.

Charles Rosen, Pianist Town Hall, March 20 (Debut)

The debut of Charles Rosen, young New York pianist, marked the appearance of a performer of more than usual interest. His attractively chosen program included Haydn's Sonata in A flat major, No. 43; Beethoven's Sonata in E major, Op. 109; four Debussy études; Bartók's Three Etudes, Op. 18, and Roumanian Dance No. 1; two Chopin mazurkas and the Polonaise-Fantaisie, Op. 61; two Martinu polkas; and Ravel's Alborada del Gracioso.

Mr. Rosen seemed less interested in conveying emotion than in exploring the textural and coloristic qualities of the piano. This concern with means rather than ends left his playing incomplete, but it was excellent as far as it went, since a wide dynamic and color range; constant clarity of sound, involving the most discriminating use of the pedal; and strict observance of phrasings and other markings characterized his performances. Although he was able to play very fast, a certain deliberation of tempo sometimes tended to weaken rhythmic accents and slow the forward drive of the music.

He achieved his most successful results in the Debussy, Bartók, and Martinu pieces, where the play of color was appropriately and beautifully in evidence, but the other works were always absorbing to listen to as pure sound, even though they were

lacking in warmth and intensity. The Martinu polkas and his F major Etude, which was played as an encore, are works of exceptional charm, and Mr. Rosen performed a real service in programming them.

—R. E.

Bandurists Chorus Carnegie Hall, March 21

The Bandurists Chorus, a group of 28 Ukrainian singers, gave a program devoted almost wholly to Ukrainian folk music, accompanying themselves on banduras—multi-stringed, lute-like instruments. Directed by Volodymyr Boshyk, the chorus is now on its second tour of the United States.

—N. P.

Early Music Foundation Times Hall, March 21

The Early Music Foundation, of which Ruth Kisch-Arndt is director, offered a program of early Italian music at this concert. The Vassar College Madrigal Group, conducted by E. Harold Geer, sang fourteenth- and fifteenth-century madrigals by Francesco Landini, Jacopoda Bologna, Giovanni da Ciconia, and an unknown composer. The group also performed sixteenth-century works by Palestrina, Constanza Festa, Orazio Vecchi, and Adriano Banchieri. It was a delight to hear these exquisite pieces simply and purely sung, without any attempt at vocal display.

Miss Kisch-Arndt sang Salomone Rossi's eloquent setting of the 128th Psalm in the original Hebrew, and an imposing contralto solo by Giacomo Antonio Perti, Scioglie omai le nevi, accompanied by a brass ensemble made up of Ted Weiss and Michel Gisondi, trumpet players, and Earle Leavitt and John Clark, trombone players. The brass ensemble began and ended the concert with a sumptuous ricercare by Andrea Gabrieli. Seymour Mandel, baritone, sang the prologue to Monteverdi's Orfeo, accompanied by the ensemble.

Deirdre Stone, Raimonda Orselli, Patricia Philipp, and Jay Kleindorf, all of the Choreographers' Workshop, appeared in a group of Italian dances in medieval and Renaissance style, created by Valentina Oumansky. They were accompanied by La Noue Davenport, Erich Katz, and Bernard Krainis, of the Recorder Group of the Musicians' Workshop. Moon Kim, soprano, sang three Villanellas of the sixteenth century for the dancing. The whole pro-



Marian Anderson

José Iturbi

gram was pleasantly unpretentious in presentation, and the music was heavenly.

—R. S.

Felicja Blumental, Pianist Town Hall, March 21 (Debut)

Felicja Blumental demonstrated early in her first New York recital that she was no ordinary pianist. The Scarlatti-Tausig Pastorale and Capriccio, the Bach-Liszt Prelude and Fugue in A minor, and Haydn's Sonata in E minor were all examples of first-class pianism on a small scale. The Polish pianist displayed in these works a command of the most subtle colors, precise articulation, and a singing tone.

In Brahms' Variations on a Theme by Paganini (both parts), however, Miss Blumental tossed caution to the winds. She rushed through the variations, glossing over the notes, but genuine bravura was not forthcoming. In a Chopin group the pianist found herself on more comfortable technical ground, although it was only occasionally that she recaptured her earlier clarity of articulation. Here her playing was full of specious rubatos and ill-defined rhythms that reached their nadir in a performance of the A minor Mazurka, Op. 68, No. 2 that sounded like a free improvisation. The program also included items by Kabalevsky, Melcer, and Villalobos.

—A. B.

New York Flute Club Carl Fischer Hall, March 25

The New York Flute Club presented Milton Wittgenstein, Samuel Baron, and Thomas Wilt, flutists, with Alexander Semmler and Michele Wilt, pianists, in a program of works by Telemann, Locile, Berlioz, Haydn, Paradis, Ferroud, Gossec, Quantz, and Semmler. The Semmler composition, Aria and Scherzo, had its first performance in this concert.

—N. P.

Marian Anderson, Contralto Carnegie Hall, March 25

Marian Anderson boldly opened her recital, the only one the contralto is to give in New York this season, with Mozart's cruelly demanding Ch'io mi scordi di te, singing it with admirable breath control and great feeling, if not with complete vocal steadiness. A quantity of lieder followed, and the contralto added two encores—Wohin? to a Schubert group that included Auflösung, Abschied, Der Doppelgänger, and Der Erlkönig; and Vergebliches Ständchen to a Brahms group that contained Wir wandelten, Verzweiflung, O kühler Wald, and Sehnsucht—in response to an insistent audience that had been most struck, perhaps, by her delivery of Der Doppelgänger.

After intermission, Miss Anderson addressed herself to English folksongs, including Oliver Cromwell, The Ash Grove, The Plough Boy, Barbara Allen, and Yarmouth Fair. The familiar folksong Coming Through the Rye and O mio Fernando, from Donizetti's La Favorita, were the encores to this group. The folksongs were sung with the contralto's customary ease, but she rushed rather cautiously through

(Continued on page 20)

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Marian Farina, another outstanding singer who has received her entire training from Mme. Dornay acclaimed by critics in New York Debut Recital, November 19, 1950.

NEW YORK TIMES: "Miss Farina's voice has admirable fullness of tone, a liquid flow, a warm rich color and a velvety quality that stays with it right to the top."

Other press comments include: . . . "technically pleasing" "lovely pianissimo singing" . . . "gave evidence of good training" . . . "on high sustained tones she was able to increase the volume from pianissimo to forte, without the slightest change in quality. . . ."

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Honegger Symphony Premiere Given By Boston Orchestra

Boston

HONEGGER'S Fifth Symphony was given its first performances anywhere in the Boston Symphony concerts in Symphony Hall on March 9 and 10. Charles Munch conducted. In the same program, devoted to Gallic composers in honor of the 2,000th anniversary of the founding of the city of Paris, were the Prelude to Fauré's Pénélope, two Debussy nocturnes, and Roussel's Third Symphony.

Honegger's work, finished only last December, was commissioned by the Koussevitzky Music Foundation, and is dedicated to the memory of Nathalie Koussevitzky. It is a massive score, set in three movements, and obviously a work of intellectual quality. The idiom is brisk and contemporary, although the very beginning finds archaisms and modernities woven into the same fabric. This is music not precisely outgiving or amiable, but rather of inward brooding and high seriousness, of condensed style, bold and original substance, and impressive orchestral mastery.

The whole program showed Mr. Munch at the top of his form. Roussel's Third Symphony, composed for the fiftieth anniversary of the Boston Symphony, in 1930-31, wears well; in fact it now takes on the proportions of a modern French masterpiece.

In the March 2 and 3 program Mr. Munch gave the premiere of a peculiar item by Nicolas Nabokov, La Vita Nuova. Referred to by the composer as a Concerto for Soprano, Tenor and Orchestra, it is a setting of excerpts from Dante's La Vita Nuova, in the English translation by Dante Gabriel Rossetti.

The first of the three movements

is a recitative and aria, The Eating of the Heart; the second a passacaglia, The Vision of Death; and the third a fantasia and rota, Beatrice's Beatitude. It seems a kind of free fantasia, musico-poetic, on the emotions aroused by Dante's first vision of his immortal beloved, and it makes more sense viewed this way than as a concerto. Musically it is attractive, if often harmonically acid. The voice parts are rather twisted and strained for pseudo-orchestral effects. While the orchestra does rage at moments, the total impression is of pastel colors and emotional haze. The ending is a sunset blush of sweetness and light and is very pretty indeed. The two soloists, Mary Henderson and David Garen, were fully equal to their complex tasks and deserved a large share of credit for the generous applause that greeted the composer when he appeared on the stage.

The program also contained Schubert's small Mass in G major, hitherto unheard at these concerts. The chorus, small but proficient, had been trained by Arthur Fiedler. The soloists were Christina Cardillo, soprano, the best of the lot; Mr. Garen; and Robert Griffin, bass.

Patricia Travers gave a notably satisfactory reading of the Brahms Violin Concerto at the orchestra's concerts on Feb. 25 and March 6.

Verdi's Manzoni Requiem was presented on March 11 in the spring concert of the Handel and Haydn Society. Thompson Stone conducted. The soloists were Alice Farnsworth, Lilian Chookasian, Paul Knowles, and Paul King. The Requiem was preceded by Vaughan Williams' Flos Campi, with George Humphrey, of the Boston Symphony, admirably voicing the solo viola part. The



FINALE

At the season's final concert of the Krasner Chamber Music Ensemble, in Syracuse, are Louis Krasner, director; Ernst Bacon, whose Quintet had its premiere; Dimitri Mitropoulos, guest pianist

chorus' singing of Verdi's great memorial represented some of the best work of this society in some time.

Kurt Baum gave his first recital here on March 16 at Jordan Hall. His bright, engaging, and agile German tenor was admirably used in Mozart and Puccini arias, lieder, and popular items from the Viennese operetta repertory.

Leonard Warren was the concluding artist in the 23rd annual series of Boston Morning Musicales in aid of the Boston School of Occupational Therapy. His big, expressive voice was heard to best advantage in several operatic arias.

Two child prodigies presented in recent weeks have been Charles Castleman, nine-year-old violinist of Boston, who displayed a bowing arm and rhythmic sense altogether remarkable, and Marilyn Neeley, thirteen-year-old pianist of California, whose technique was far advanced and who possessed evident musicality.

Nicole Henriot gave a recital in Jordan Hall on Feb. 25. The virtuosity of the brilliant young French pianist glittered as it always does.

A group calling itself Musica Antiqua made its first appearance here at Jordan Hall on March 5. It included Phillip Kaplan, flute; Erwin Bodky, harpsichord; and Samuel Mayes, cello, all of whom have been heard previously in recordings of old music. They played a program of seventeenth- and eighteenth-century music with excellent technique and interpretative perception.

Other concert activity has included an evening of organ and choral music by Claire Coci and the Chorus Pro Musica, Alfred Nash Patterson, director, on Feb. 26; a recital by Ferruccio Tagliavini on Feb. 27; and one by Artur Rubinstein on Feb. 28.

—CYRUS DURGIN

Committee Formed To Further Dutch Music

A Committee for Netherlands Music has been organized to further the cause of Dutch music in the United States through the distribution of scores, phonograph records, and literature. Its members are Bernard Wagenaar, of the Juilliard School of Music, president; Julius Hijman, composer; Paul F. Sanders, former music critic for Amsterdam newspapers; and Max Tak, former first violist of the Amsterdam Concertgebouw Orchestra, executive secretary. The committee's headquarters are in the Netherlands Consulate General, 10 Rockefeller Plaza, New York 20.

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RECITALS

(Continued from page 18)
the aria. The evening was capped off with a group of spirituals, which the recitalist performed in her own incomparable fashion. There's No Hidin' Place Down Dere supplemented the printed list, which included Wide River, He's Got the Whole World in His Hands, Hear de Lam's A-Cryin', and Ride on, King Jesus. For her last encore of the evening, bringing the total up to six, Miss Anderson chose Schubert's Ave Maria. Franz Rupp was again her admirable accompanist.
—A. B.

José Iturbi, Pianist Carnegie Hall, March 26

A capacity house was on hand to greet José Iturbi on his return to the New York recital stage after a six-year absence. The celebrated pianist regaled his audience with an evening of performances in the grand manner of Mozart's Sonata in A major, K. 331; Schumann's Symphonic Etudes; Chopin's Scherzo in B flat minor and Polonaise in A flat; items by Ravel, Debussy, and Albeniz; and Gershwin's Rhapsody in Blue.

Mr. Iturbi dispatched everything he played with enormous aplomb, displaying a casual command of technique that was well calculated to arouse an audience to cheers and bravos. There were encores at the end of each half of the program. One of these, Chopin's C sharp minor waltz, had what was perhaps the pianist's best performance of the evening. Here Mr. Iturbi's adroit way with a phrase was well adapted to the musical sense; and Debussy's Feux d'Artifice and Albeniz's Navarra were also high spots for the same reason. In Albeniz's El Puerto, however, the pianist seemed concerned mainly with surface brilliance, and such was the case in the Mozart sonata, the Schumann studies, and the Chopin scherzo and polonaise, all of which emerged with the same liberal coating of dazzling detail, admirable in itself but only occasionally related to musical necessity.
—A. B.

Joan Holley, Pianist Town Hall, March 27

In her third New York appearance Joan Holley offered the Bach-Tausig Toccata and Fugue in D minor; Beethoven's E flat major Sonata, Op. 31, No. 3; and standard recital pieces of Brahms, Chopin, Debussy, Liszt and Delibes-Dohnányi. The pianist was technically adequate to these works, although she produced a rather hard tone. Without seriously deviating from conventional interpretations she tended to wade through the music with dogged determination, enlivened only by occasional flurries of runaway tempos.
—R. E.

Leonor Umstead, Pianist Town Hall, March 26 (Debut)

Leonor Umstead, Colombia-born but trained in the United States, devoted the major part of her debut program to romantic music—four Chopin pieces, including the Fantaisie and F minor Ballade; Schumann's Toccata; Schubert's A major Sonata, Op. 120; Fauré's F minor Impromptu and D flat major Nocturne; and Saint-Saëns' Etude en Forme de Valse. William Spielter's transcription of Bach's B minor Organ Prelude and Fugue and one contemporary work, Alan Mandel's Toccata, completed the program. In works requiring agile fingers and a pretty tone, notably the three French pieces, Miss Umstead's

playing was able and charming. She handled the difficult contrapuntal passages in the Bach transcription with ease, and many of the lyric moments in the Chopin group had a persuasive individuality. On the whole her playing still lacked technical and musical clarity, the tone being somewhat shallow, the pedal overused, the inner voices frequently inaudible, and the rhythms not very strong.
—R. E.

Anna Shenderoff, Pianist Times Hall, March 27

Anna Shenderoff arranged an interesting program of standard and relatively unfamiliar works embracing Rameau's Les Cyclopes and Musette en Rondeau; Haydn's Sonata in E flat major; Fauré's Theme and Variations, Op. 73; Prokofiev's Sonata No. 3; three polkas by Martinu; and Schumann's Carnival. Miss Shenderoff's performances were generally marked by percussive articulation that was occasionally effective in the fast movements of the Haydn and Schumann compositions and in the Prokofiev sonata and the Martinu polkas. In the more reflective portions of these and the other works, however, the same sort of articulation often operated against the establishment of the desired subjective or poetic moods. Her most affecting performances were heard in the Eusebius, Aveu, and Lettres Dansantes sections of Carnival.
—A. H.

Suzanne Bloch Times Hall, March 28

Suzanne Bloch presented another of her instructive and entertaining evenings with early music. The program on this occasion was drawn from Renaissance, Elizabethan, and Baroque sources, and emphasis was laid on musical interest rather than performance. Miss Bloch divided the program into six varied sections, reserving for herself the first two groups, in which she played music for lute by Galilei, Neusiedler, and Dowland; and music for virginals by Gibbons, Byrd, and Loeillet, among others. Next she conducted the eight Renaissance Singers in canzonets by Morley and Jannequin's Le Chant des Oiseaux. After intermission came Telemann's Sonata in G minor, for treble recorder and continuo, with Paul Smith as soloist, accompanied by Miss Bloch at the virginals and Nina Courant on the viola da gamba. The following group of duets for virginals, in which Fernando Valenti was Miss Bloch's partner, included pieces by Carleton, Tomkins, and Farnaby. In the final group, Miss Bloch accompanied herself on the lute as she sang songs by Cara, Hassler, and others. A capacity audience was rewarded for its enthusiastic response with an encore after virtually every group.
—A. B.

William Kapell, Pianist Town Hall, March 28

William Kapell's recital, his first in New York in three years, revealed the 28-year-old pianist as a brilliant, distinguished artist who was in complete mastery of the keyboard. The four works that made up his program—Bach's D major Partita, Copland's Sonata (1941), Debussy's Children's Corner Suite, and Liszt's Eleventh Hungarian Rhapsody—were superbly performed, each in its own style. The Copland piece stood out above the others, however, because the pianist's identification with its spirit seemed virtually complete, his personality was forgotten in the listener's total absorption in the music. The work's exceptional beauty, logic, and emotional power were

fully projected, from the bold, assertive opening chords, through the bleak, tense, scurrying figurations of the second movement, to the final contemplative, poignant measures. It was a moving and magnificent recreation of a profound contemporary composition.

The playing of the Bach partita was astonishing in its perfect transparency. Every note received such precise treatment that Bach's contrapuntal writing never seemed so easy to follow. A bright, almost brittle tone helped to achieve these results, thoughtfully varied by a softer but still limpid attack in the Allemande and Sarabande.

In the Debussy suite Mr. Kapell narrowed his dynamic range and widened his use of color. Then with the most delicate strokes he proceeded to create an exquisite, child-like, miniature world. His gentle handling of the grotesquerie in the Golliwog's Cakewalk was perhaps the best example of his sensitive and imaginative approach.

The Liszt rhapsody could have been anti-climactic, following as it did three much superior works. But as a vehicle for Mr. Kapell's dazzling virtuosity, displayed with a fascinating detachment, it fully justified its presence and brought a sumptuous recital to a heady close.
—R. E.

Marie Broadmeyer, Contralto Town Hall, March 29 (Debut)

Four little-known songs by Schubert and two songs by Clara Schumann were the refreshing novelties on Marie Broadmeyer's program, which also listed Ah! che forse ai miei di, from Cherubini's opera Demofonte; five folksongs by Brahms; Rossi's Ah rendimi; three songs by Schumann; and a group of English and American songs. Miss Broadmeyer displayed a voice of moderate size and appealing timbre. Her clean enunciation, expressive communication, and fine musicianship went toward satisfying music making. A breathy vocal production and insufficient breath control, however, marred much of her work.
—C. J. L.

Middlebury College Choir Town Hall, March 30

Ward Bedford and the Middlebury College Choir did yeoman service for early unaccompanied polyphonic music in this concert. Mr. Bedford conducted sacred works by Josquin des Prés, William Byrd, Thomas Morley, and Luca Marenzio, and madrigals by John Dowland, John Farmer, and Thomas Weelkes, which made up two-thirds of the program; the rest was devoted to contemporary a cappella compositions by Jean Berger, Camargo Guarnieri, Normand Lockwood, and Ludwig Lenel. The entire list was performed with a competence, enthusiasm, and intelligence that belied the words of those who contend that these types of music lie outside the interests or understanding of non-professional musicians. Middlebury College is a liberal arts school, and it offers no professional musical training; however, aside from the possibility that students in a professional school might have produced a more mature sounding choral tone, there was nothing about these performances to betray the layman status of the 44 choristers. Among the most persuasive of the choir's early music offerings were Des Prés's Cœur Desolez, Marenzio's Hodie Christus Natus Est, and Weelkes's Hark, All Ye Lovely Saints.

The substance and craftsmanship of the contemporary works that followed the acknowledged Renaissance masterpieces fell considerably short of the best the twentieth century has produced. Guarnieri's Egbeigi is engaging with its Latin-American rhythmic pulses and its diverting choral effects, (Continued on page 22)

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Ancient-Instrument Festival Announced

PHILADELPHIA.—The American Society of Ancient Instruments, Maurice Ben Stad, director, will present its 23rd annual festival on April 4 and 5. One program will be given in the Washington Memorial Chapel in Valley Forge, and two will be given in the rotunda of the Pennsylvania Academy of Fine Arts here. Music for harpsichord and viols will be played.

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Carpenter Birthday Observed In Chicago Symphony Season

Chicago

THE Chicago Symphony attempted to pay honor to John Alden Carpenter, resident composer, upon the occasion of his 75th birthday (Feb. 28), but chose a dated pair of compositions that showed neither the composer nor the orchestra at their best. The music for the ballet *Skyscrapers*, which today sounds like a pallid imitation of 25-year-old jazz, was played in the concerts of Feb. 27 and March 1 and 2. The suite from *The Birthday of the Infanta*, given on Feb. 27 only, with Ruth Slater as soloist and Rafael Kubelik conducting sympathetically, proved more colorful. The March 1 and 2 program reached its peak in Solomon's brilliant performance of Brahms's First Piano Concerto.

William Kapell played Prokofiev's Third Piano Concerto with the orchestra for the third time in five years, in the concerts on March 8 and 9. He achieved one of his greatest successes here in a pungently percussive, wittily romantic reading. Adolph Herset, one of the orchestra's trumpet players, shone in a performance of Kurt George Roger's Concerto Grosso, for trumpet, timpani, and string orchestra. The composer, a 56-year-old Viennese, was present to take a bow.

The March 13 concert, with George Schick substituting for Mr. Kubelik, who was ill, was singularly lackluster, considering that Mr. Kapell was again the soloist. The pianist failed to endow Mozart's C major Concerto, K. 415, new to the orchestra's repertoire, with any dimension, and he did not perform much better in Falla's *Nights in the Gardens of Spain*.

Pierre Fournier made his first appearance with the orchestra in the concerts on March 15 and 16, playing Dvorak's Cello Concerto, with Mr. Kubelik back on the podium.

The Budapest String Quartet played concerts standard in content, but thrilling in performance, on Feb. 24 and 25 in Fullerton Hall. The Siegel Chamber Music Players presented Clara Siegel and Wanda Paul in deftly executed piano music for four hands, on March 2, in the same hall. Louis Palmer's brief, bright *Sonatina* proved a delightful novelty.

Frances Yeend and George London, who had sung at Grant Park, made their Orchestra Hall debuts in a joint recital on March 3. Erna Berger, substituting for Lotte Lehmann in the History and Enjoyment of Music Series the next afternoon from the same stage, made her first Chicago appearance a sound, sober, and earnest effort.

The Lawrence College Choir sang its annual spring concert on March 5 at Orchestra Hall, and the Tudor Madrigal Singers gave theirs on March 9 at Kimball Hall. The Fine Arts Quartet concluded its annual four-concert series, on March 7 in Fullerton Hall.

Rudolph Ganz, veteran Chicago pianist, gave his first recital here in nearly a decade on March 6 at Orchestra Hall. The final program in the Musical Arts Piano Series, it was a striking success. Artur Schnabel played an all-Chopin program the following Sunday at Orchestra Hall, and Alexander Brailowsky performed somewhat erratically when he brought the Allied Arts Piano Series to a close on March 18 on the same stage.

Jean Westerman, contralto, sang earnestly but preciously in a recital on March 14 in Fullerton Hall. Joel Rice played Chopin with clarity and consistency of tone in his Feb. 24 piano recital in Kimball Hall.

Jussi Björling sang an Orchestra Hall recital on Feb. 25 before an enthusiastic capacity audience.

—WILLIAM LEONARD



SIGHT-SEEING BARITONE

After his recital for the Sonoma Community Concert Association, John Tyers visited the monument commemorating the raising of the California Bear Flag in 1846. With him are Daniel T. Ruggles, association president; Helene Minelli, secretary; and A. R. Grinstead, board member

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RECITALS

(Continued from page 20)

but it does not pretend to be important. Lenel's Rejoice in the Lord provides moments of effective expression, but the work seems overlong and is occasionally interrupted by passages of obscurity and indirection. —A. H.

New Music String Quartet McMillin Theater, March 31

The New Music String Quartet—Broadus Erle and Matthew Raimondi, violinists; Walter Trampler, violist; and Claus Adam, cellist—once again demonstrated that it is one of the best exponents of the cause of contemporary chamber music in a brilliantly performed program which embraced Wallingford Riegger's Second Quartet, Op. 43 (1948); John Cage's Quartet (1950); and Alban Berg's Quartet, Op. 3 (1910). The focus of interest on this occasion was Mr. Cage's first quartet, which was receiving its first New York performance. It turned out to be something of a paradox. If the headings of its four movements (Quietly flowing along, Slowly rocking, Nearly stationary, and Quodlibet) may be assumed to indicate the composer's intention to express himself in terms of pure motion, he has succeeded impressively. However, the results in terms of musical excitement are meagre, for the composer has chosen to solve his problem in terms of intellectual maneuvers with isolated tones, which, while they emerge as personally generated sound-complexes, eventually reduce to a monotonous sameness not at all helped by the fact that the motion becomes steadily more static until the last brief movement abruptly shatters the sense of gradual cessation of motion with a rather ingenuous contrast of swiftness. —A. B.

OTHER RECITALS

AURORA RAGAINI, pianist; Town Hall, March 16.
MARY ANN MUSCARELLA, pianist; Carnegie Recital Hall, March 16.
MARY LOUISE MCKENNA, soprano; Times Hall, March 16.
BERENGERE GRANT, pianist; Carnegie Recital Hall, March 17.
TEODORA FRANKIEWICZ, soprano; Times Hall, March 17.
MARIE LISTER, soprano; Carnegie Recital Hall, March 19.
JACOB MARCUS, tenor; Town Hall, March 22.
CALVIN LAMPLEY, pianist; Carnegie Recital Hall, March 30.

Chavez Conducts In Mexico Again

MEXICO, D. F.—Carlos Chavez is the guest conductor for five of the six pairs of concerts in the series begun on March 9 by the Orquesta Sinfónica Nacional. Leonard Bernstein will conduct the sixth pair. This engagement marks Mr. Chavez's return to the podium in his native land for the first time in three years. The orchestra's second series, in July and August, will have Mr. Chavez, Igor Stravinsky, Heitor Villa-Lobos, and José Pablo Moncayo as conductors.

Piatigorsky Resigns From Curtis Institute

PHILADELPHIA—Gregor Piatigorsky has resigned as head of the cello department of Curtis Institute of Music. The cellist's distant residence—he moved to Los Angeles over a year ago—his concert and recording commitments, and his work on cello transcriptions have made it impossible for him to continue his institute duties.

METROPOLITAN OPERA

(Continued from page 5)

majestic power in her opening apostrophe, coloring her exchanges with Siegfried with ardent passion, and bringing the act to an impetuous and effective close, with a final high C that was clear and true. Her acting emphasized the human qualities of this episode of the Ring without sacrificing the formality of manner and stylization of plastique that are appropriate to the tone of the vast drama as a whole.

Mr. Chabay's Mime showed the results of diligent study and careful planning, but it was a mild and far too likeable characterization of the vicious little dwarf. Miss Warner sang agreeably, but without much inflection. The other members of the cast were Set Svanholm, Ferdinand Frantz, Dezso Ernster, Karin Branzell, and Gerhard Pechner. Mr. Stiedry conducted the well-schooled and responsive orchestra. —C. S.

Double Bill, March 13

Kurt Baum sang both leading tenor roles in the eighth presentation of the Metropolitan's restaged double bill. He had sung each of them in earlier performances, but this was the first time that a tenor had done double duty in them since Frederick Jagel did on Jan. 12, 1935. Mr. Jagel had sung both in one bill at the opera house once before, on April 14, 1934. The only other singer to sing both in an evening at the Metropolitan was Herman Jadowker, who sang Turiddu and Canio on March 22, 1911. Mr. Baum acquitted himself admirably, and certainly without giving a sign of vocal strain.

The others in the two casts had sung their roles before, except Francesco Valentino, who sang Tonio in Pagliacci with sound artistry and dramatic force. Astrid Varnay repeated her portrayal of Santuzza in Cavalleria Rusticana, with Margaret Roggero as Lola, Jean Madeira as Mamma Lucia, and Clifford Harvuot as Alfio. In Pagliacci, Delia Rigal was Nedda, with Thomas Hayward as Beppe and Frank Guarrera as Silvio. Alberto Erede conducted both operas. —J. H., Jr.

Fidelio, March 14

Ferdinand Frantz took over the part of Pizarro in the third performance of Beethoven's Fidelio. The assignment was not a happy one for him, for although he fulfilled his duties with his usual professional competence his voice proved to be too much of a bass-baritone to make the propulsive top notes of the score sound effective, and his impersonation of the tyrannical governor of the jail was mild and largely devoid of menace. Kirsten Flagstad, in supremely fine voice, gave a particularly resplendent account of the title role. The others in the cast were Gunther Trepow, Nadine Conner, Dezso Ernster, Peter Klein, Brian Sullivan, and George Cehanovsky. The audience gave Bruno Walter what has come to be the customary ovation after his reading of the interpolated Third Leonore Overture. —C. S.

Don Giovanni, March 15

In the season's eighth performance of Don Giovanni two singers assumed leading roles for the first time this season—Zinka Milanov, the Donna Anna, and Jan Peerce, the Don Ottavio. Paul Schoeffler was Don Giovanni; Salvatore Baccaloni, Leporello; Nicolo Moscona, the Commendatore; Lorenzo Alvary, Masetto; Roberta Peters, Zerlina; and Regina Resnik, Donna Elvira. Fritz Reiner conducted. Miss Milanov's Donna Anna added



Louis Melanson

Regina Resnik as Donna Elvira

luster to a production that is at best merely respectable. She was in good voice, if not her best, most of the evening and delivered her music in the arias and ensembles with a largeness of style and authority of conception that more than made up for occasional bits of passage work that missed the correct pitches by more than the law allows. Mr. Peerce, as is his wont, sang with impeccable musicianship, if not with glowing tone. —J. H., Jr.

Fidelio, March 16

The fifth performance of Fidelio took place without the appearance of any unfamiliar names in the cast. Kirsten Flagstad was again Leonore, with Set Svanholm as Florestan, Ferdinand Frantz as Pizarro, Dezso Ernster as Rocco, Nadine Conner as Marzelline. Peter Klein as Jaquino, Jerome Hines as Don Fernando, Brian Sullivan as the First Prisoner, and George Cehanovsky as the Second Prisoner. Bruno Walter again gave a warmly humanistic reading of the score. —J. H., Jr.

La Bohème, March 17, 2:00

The second performance of La Bohème, a Saturday afternoon broadcast one, had the same cast as the first, with one exception—George Cehanovsky took over the role of Schaunard, giving a well rounded, light-voiced impersonation. The other singers were Bidu Sayao, Mimi; Lois Hunt, Musetta; Giuseppe di Stefano, Rodolfo; Giuseppe Valdengo, Marcello; Cesare Siepi, Colline; Lorenzo Alvary, Benoit; Lawrence Davidson, Alcandro; and Paul Franke, Pargpignol. Fausto Cleva conducted. —R. E.

Faust, March 17

The season's final performance of Faust was the occasion of the American operatic debut of Victoria de los Angeles, in the role of Marguerite. The two superb Carnegie Hall recitals Miss De los Angeles had given in the fall aroused such extraordinary expectations that both the young Spanish soprano and her audience seemed to suffer from a case of nerves in the first two acts. The garden scene was good, to be sure, but it was not good enough to obliterate memories of all the other artists who had sung it in the same house within not too remote memory. Miss De los Angeles sang the Roi de Thulé ballad honestly and simply, but without much imaginative coloration of tone. The trills and upward scales in the Jewel Song were all but flawless, but the high tones were a little pinched and edgy, and here a concern with dramatic delivery of the text she had not shown (Continued from page 23)

METROPOLITAN OPERA

(Continued from page 22)
in the earlier song tended to throw individual tones somewhat out of focus. Her acting, while not phlegmatic, relied a good deal on stock gestures, and only the closing moment at the window gave much impression of spontaneity.

But with the church scene everything changed. Miss De los Angeles came into assured possession of her best powers, and the attitude of the audience changed rapidly from skepticism to belief and from belief to enthusiasm. Without ever forcing her voice, she sang with a bold, broad line that kept every musical phrase intact and gave it its full emotional power. Her upper tones became freer, and her climatic B was round and beautiful. Visually she now seemed to live the part. Except for a disappointing moment of underplaying after the death of Valentine, she carried her role through magnificently to the end of the opera, rising with Eugene Conley to an uncommon peak of ardor in Angles purs, anges radieux. By the end of the performance it was apparent that the Metropolitan had indeed added a singing actress of great present powers and even greater potentialities to its roster.

One of the secondary pleasures of the evening was Miss De los Angeles' admirable French diction in the midst of a cast most of whose other members might have been thought to be singing Roumanian. She was, moreover, the only one of the artists whose style could be called aristocratic, or for that matter wholly germane to the music and sentiments at hand. In the title role Mr. Conley made the most of the high notes, but much of his singing in the middle register was amorphous and without color. Frank Guarrera, as Valentine, and Jerome Hines, as Mephistopheles, uttered many beautiful sounds, but they were not always the right ones to capture either the manner or the substance of this particular opera. Margaret Roggero, as Siebel, produced her voice

exceedingly well without doing much toward relating her singing to the character. Thelma Votipka, as Marthe, Osie Hawkins, as Wagner, and Nana Gollner and the ballet rounded out the cast. Fausto Cleve conducted.

—C. S.

Fidelio, March 19

The fifth and last performance of Beethoven's opera once again found Kirsten Flagstad singing gloriously, with Set Svanholm a splendid partner as Florestan. Also in the roles they have assumed previously were Nadine Conner, as Marzelline; Dezzo Ernster, as Rocco; Paul Schoeffler, as Pizarro; Jerome Hines, as Don Fernando; and Brian Sullivan and George Cehanovsky, as prisoners. Bruno Walter again took on heroic stature with his treatment of the score, and received ovations at every opportunity, especially after the performance of the Third Leonore Overture.

—Q. E.

Madama Butterfly, March 20

Victoria de los Angeles, who had made her debut with the Metropolitan Opera Company on March 17, as Marguerite in Faust, made her second appearance at the opera house in the title role of Puccini's *Madama Butterfly*, which was given its first performance of the season as a benefit sponsored by the Metropolitan Opera Guild. Margaret Roggero was heard for the first time at the Metropolitan as Suzuki, Lucine Amara for the first time as Kate Pinkerton, and Clifford Harvuot for the first time as the Imperial Commissary. Alberto Erede conducted.

Both vocally and dramatically Miss De los Angeles' performance was distinguished and deeply moving. The young Spanish soprano has the makings of a great operatic performer. That she is already one of the leading singers of the day, in the tradition of Elisabeth Rethberg and Elisabeth Schumann, her recitals here had already indicated. Gustav Mahler once said that Puccini's music was *Meister-machwerk* (a masterly pastiche). But when Miss De los Angeles sings it, the paste glows like a real jewel, the phrases are as beautifully shaped and artistically organized as they would be in Mozart. Throughout the performance, her musicianship, her care for the text, her subtle dramatic consciousness of the values of inflection, vocal color and changes of dynamics were a constant delight. She was at all times an aesthetic aristocrat, with the most exquisite taste and sensibility. It was refreshing to hear a Puccini performance in which the difference between a mezzo-piano and a pianissimo tone was repeatedly and convincingly defined.

One thing Miss De los Angeles did not do. She did not ring through in the climaxes in the resounding style that has become traditional in opera houses. Sometimes her top tones were edgy in quality and even a little spread, although almost invariably on pitch. Whether she has not yet achieved perfect support and roundness for these tones or whether she had not yet accustomed herself to the exigencies of the huge opera house could not be told. But in any case, I was more than willing to accept this lack of smashing climaxes, in exchange for the artistic satisfaction of everything else that she did.

Dramatically speaking, every climax was carefully built and convincingly portrayed. Nothing was more impressive than Miss De los Angeles' delicate treatment of *Un bel di*. She crouched by Suzuki and began it as a personal confidence addressed to her friend and servant, not obviously to the audience. Only as her excitement grew did she rise to her

feet, and at no time did she sacrifice the feeling of dramatic intimacy. In the first act, also, she never lost the timid charm and warm sincerity that loom through *Butterfly*'s quaint manners. Repetition will enrich this performance and give it surer impact, but it is already a memorable artistic achievement—nothing to split the ears of the groundlings, but something to cherish in the memory, phrase by phrase.

Miss Roggero's rich, dark voice was well suited to the role of Suzuki. She might have invested it with greater dramatic urgency, but she sang it well. In the flower duet both she and Miss De los Angeles were understandingly nervous, but once it got under way the voices blended beautifully together. Mr. Harvuot sang his little passage well, although his diction could be more precise. Miss Amara's Kate Pinkerton was a believable, compassionate woman, and not the stick she can easily become.

Eugene Conley, as Pinkerton, sang wisely and well in the climaxes, refusing to scream for mere volume at the expense of quality. Dramatically his performance was acceptable, if a bit pallid. Giuseppe Valdengo, as Sharpless, was not in his best voice, but he was thoroughly competent in the rather thankless part. Alessio de Paolis could sing the role of Goro in his sleep. His performance had its customary excellence on this occasion, and George Cehanovsky as Yamadori, and Osie Hawkins as the Bonze (or Uncle-Priest, as the Metropolitan chooses to call him) were dramatically skilled, if vocally not in top form. Désiré Defrère's stage direction of *Butterfly* had not changed, but fortunately Miss De los Angeles injected a note of naturalism and imagination into the performance that offset the deadly routine of the prevailing stage business. Mr. Erede's tempos were erratic, but his conducting was impassioned and keenly sensitive.

—R. S.

La Bohème, March 21

The third performance of *La Bohème* brought five changes in cast. Anne Bollinger appeared as Musetta for the first time at the Metropolitan, and Licia Albanese, Francesco Valentini, and Nicola Moscona, and Gerhard Pechner sang their roles for the first time this season. Miss Bollinger's voice proved to be too small and too pretty to enable her to hold up her end of the ensembles in the second and third acts. She was highly decorative, but her acting seemed studied rather than spontaneous or individual. Miss Albanese was in excellent voice, and was effective as Mimi. Mr. Valentini, as Marcello, Mr. Moscona, as Colline, and Mr. Pechner, as Benoit, all made experienced and appropriate contributions to a performance that was not, on the whole, a particularly animated one. Giuseppe di Stefano, however, was in spectacularly fine voice, and sang Rodolfo's music with as continuous an outpouring of beautiful tenor tone as the Metropolitan can offer nowadays. Fausto Cleve conducted, and the others in the cast were Hugh Thompson, Paul Franke, Lawrence Davidson, and Carlo Tomanello.

—C. S.

Double Bill, March 22

Alberto Erede conducted both *Cavalleria Rusticana* and *Pagliacci* in their ninth presentation this season. The familiar casts included Regina Resnik, Jean Madeira, Margaret Roggero, Kurt Baum, and Francesco Valentini in the first opera, and Delia Rigal, Mr. Baum, Leonard Warren, Frank Guarrera, and Thomas Hayward in the second.

—N. P.

Madama Butterfly, March 29

In the Metropolitan season's second and final performance of *Madama*

Butterfly, Licia Albanese appeared as Cio-Cio-San, Charles Kullman as Pinkerton, and Francesco Valentini as Sharpless for the first time this season. The cast also listed Margaret Roggero, Lucine Amara, Alessio De Paolis, George Cehanovsky, Osie Hawkins, and Lawrence Davidson. Alberto Erede conducted.

—N. P.

La Bohème, March 30

In the annual performance for the benefit of the Milk Fund, Victoria de los Angeles made her first appearance as Mimi. The attractive Spanish soprano proved completely at home in the role, although much less vivid than one had hoped—at least in point of characterization. There was no flaw in her vocalism; in fact, her singing was so nearly perfect that nothing more in that department could be required. But we found less

(Continued on page 24)

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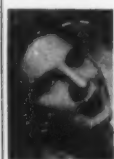
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METROPOLITAN OPERA

(Continued from page 23)
of bright coquetry, sweet suppliancy,
and final heartbreak than we have
come to expect from Mimi. Many
times she seemed only a disembodied
voice, a voice so pure and so lilting
that the ear was ravished—but the
stage seemed empty, a curious phe-
nomenon, for Miss De los Angeles'
comeliness is one of curves and dim-
pled charm, and certainly she is physi-
cally no wraith. Perhaps this is a
kind of reticence we must become ac-
customed to in order to savor fully
the inimitable musical gifts of the
new soprano; perhaps she will gener-
ate more human warmth as she be-
comes accustomed to us. At any rate,
hers was a portrayal that was de-
cidedly rewarding, if puzzling.

The remainder of the cast was
familiar. Lois Hunt sang Musetta;
Giuseppe di Stefano, Rodolfo, and
Giuseppe Valdengo, Marcello; the
others were Nicola Moscona, George
Cehanovsky, Salvatore Baccaloni, and
Paul Franke. Fausto Cleve con-
ducted.

—Q. E.

CITY OPERA

(Continued from page 10)
thoroughly Italianate, and since her
French diction was not very good it
would seem that both she and the
company might have profited by wait-
ing until she had fully recovered and
then letting her make her debut in
an Italian opera.

Jean Morel conducted expertly; the
remainder of the cast included Robert
Rounseville, Walter Cassel, Ann
Ayars, George Jongeyans, Joyce
White, Edith Evans, Nathaniel Sprin-
zena, Emile Renan, and Arthur New-
man.

—J. H., Jr.

Don Giovanni, March 18

The first performance this season
at the City Center of Don Giovanni
went smoothly in its own self-con-
scious and fussy terms and was lov-
ingly conducted by Laszlo Halasz,
with emphasis on a well balanced
vocal ensemble. The unusual beauty
of tone and phrasing with which El-
len Faulk sang Donna Anna's music
was the distinguishing element of the
performance. Eva Likova, as Donna
Elvira, was deprived of her big aria,
but in the passages left her she
matched Miss Faulk in vocal quality
and musicality. As Zerlina, Virginia
Haskins appeared with the company
for the first time since last spring,
singing exquisitely. James Pease was
a spirited Don Giovanni, and George
Jongeyans made a credible Leporello,
although he was not in his best voice.
Emile Renan, who had appeared in
every performance of the season thus
far, sang his first Masetto with the
company. His portrayal emphasized
the ludicrous aspects of the character,
but not unpleasantly so, and it was
vocally adequate. Rudolph Petrak sang
to better effect in the ensembles than
alone, and Oscar Nat'zke, completed
the cast as a serviceable Commandant.
Grant Muradoff designed the brief
choreographic passages and danced
energetically as a Devil in newly-
added choreography for the work's
final moments, although he was prac-
tically invisible on the darkened stage.

—R. E.

Double Bill, March 25

The New York City Opera Com-
pany celebrated Easter by giving a
matinee performance of Mascagni's
Cavalleria Rusticana, along with its
usual companion, Leoncavallo's Pag-
liacci. In the first opera the company's
new Spanish mezzo-soprano, Lydia
Ibarrodo, sang her first Santuzza
here. Giulio Gari was the tenor in



Victoria de los Angeles as Mimi

both operas, for at the last moment
he was called upon to replace Gio-
vanni Mazzieri, an Italian tenor who
was to have made his American debut
as Canio, but who was detained at
home by visa trouble.

This was the first opportunity to
gauge the full measure of Miss Ibar-
rodo's gifts, for when she made her
debut as Carmen she was suffering
from a throat infection, and sang in
gingerly fashion in order not to ag-
gravate the inflammation. By now
she was fully recovered, and she re-
vealed a voice of extraordinary
length, color, and flexibility. The
firmness of her lower range indi-
cates that the mezzo-soprano classi-
fication is the proper one for her, but
she was also able to reach high B
with a poised tone many sopranos
might envy. Her Santuzza was an
impressive achievement. She demon-
strated an exceptional instinct for
the impassioned inflections of the
music, and she acted with continual
honesty and conviction, if not always
with the most sophisticated technique.

It was good, too, to see a Santuzza
who was young and pretty, for the
story automatically became more im-
mediate. Miss Ibarrodo is on all
counts one of the most interesting
additions Laszlo Halasz has made to
his roster recently.

Of the other principals, all of
whom had sung their roles here be-
fore, Ann Ayars, as Nedda in Pag-
liacci, and Richard Wentworth, as
Alfio in Cavalleria Rusticana, were
especially convincing. Edith Evans
was Lola in the Mascagni work, and
Mary Krete was Mamma Lucia.
Julius Rudel conducted, rather hasty-
ly. In Pagliacci, admirably paced by
Joseph Rosenstock, Mr. Gari's male
associates were Lawrence Winters as
Tonio, John Tyers as Silvio, and
Nathaniel Sprinzena as Beppe.

—C. S.

Primrose Leaves Curtis Institute Post

PHILADELPHIA.—With so much of
his time taken up by concert tours
both here and abroad, William Prim-
rose has found it necessary to resign
from the viola and chamber-music
departments of the Curtis Institute.
Any future teaching will be confined
to special private lessons or master
classes, and he has already scheduled
master classes in viola at the Geneva
Conservatory from July 16 to Aug.
15. Mr. Primrose has been making his
first tour of Israel, and he will later
play at the Festival of Britain, the
Aldeburgh Festival, and the Colsal
Festival in Perpignan. He will re-
turn to the United States for appear-
ances with several orchestras in 1952.

Sauguet Named Institute Associate

Henri Sauguet, French composer,
has been elected an honorary associate
of the National Institute of Arts and
Letters, in accordance with the insti-
tute's program to "strengthen and
promote cultural unity by recognizing
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RADIO and TELEVISION

By QUAINANCE EATON

A TWO-HOUR variety program, called the Metropolitan Opera Radio Jamboree, enlivened the ABC network on the evening of March 24 with performances from the opera, Broadway, and Hollywood. During the program appeals were made for contributions to the Metropolitan Opera Fund. Switchboard services, set up in dozens of cities, were alerted for telephone pledges, and reports were made at intervals during the program. Final results were not available at this writing, but it was understood that \$38,000 had already been received towards completing the fund of \$750,000.

In the studio, as well as on the air, listeners were rewarded by some fine singing, some delightful foolery, and some earnest missionary work by gifted spellbinders. Notable among the latter were Clifton Fadiman, Margaret Webster, Milton Cross, George A. Sloan, and Mrs. August Belmont, all of whom exhorted listeners to keep the telephone ringing. One high spot of the long program was the appearance of Jimmy Durante, as "the patron of the arts." The irresistible comedian had his audience with him all the way, especially when he described counterpoint as "two melodies fighting each other at the same time," and when he declared that to embrace the average opera prima donna a tenor "would have to be shaped like a banana." At the conclusion of his stint, it was announced that he had contributed \$250 to the fund, thus validating his status as an arts patron.

Alec Templeton, in one of his imitable operatic take-offs, was another warmly received attraction. His unholy parody, called Hey Bob, Rebob (from what could be made of it phonetically), involved all the singers assembled as well as the light baritone Milton Cross. The style was strangled-Wagnerian.

Other turns were seriously and intentionally musical, with three conductors presiding for the parade of talent that passed before the microphone. Max Rudolf and Fausto Cleva alternated on the podium for the operatic offerings, and Glen Osser conducted the popular numbers. In the order in which they appeared, the following artists gave their services: Salvatore Baccaloni and Giuseppe Valdengo in a duet from Donizetti's Don Pasquale; Risé Stevens, in the Habanera from Bizet's Carmen; Brian Sullivan and Paula Lenchner (the latter substituting at the last moment for the indisposed Victoria de los Angeles) in the love duet from Puccini's Madama Butterfly; Gladys Swarthout, in Tu n'est pas riche, from Offenbach's La Pêchole; Lawrence Brooks and Lucine Amara in You Are Love, from Kern's Show Boat; Leonard Warren, in the Prologue from Leoncavallo's Pagliacci; Delia Rigal and Genevieve Warner, in the letter duet from Mozart's Le Nozze di Figaro; Bidu Sayao, Anne Bollinger, Charles Kullman, and Mr. Valdengo in the quartet from the third act of Puccini's La Bohème; Roberta Peters in Adele's Laughing Song from Strauss's Fledermaus; Regina Resnik in the Czaradas; and Luboshutz and Nemenoff playing their two-piano version of music from the same opera.

At this juncture, a recording of Some Enchanted Evening, from South Pacific, sung by Celeste Holm and Mr. Valdengo, was piped in. Then Miss Stevens and Mr. Kullman sang You're Just in Love, from Berlin's Call Me Madam; Miss Holm made a transcribed speech; Miss Rigal sang Ay-Ay-Ay; Kurt Baum sang Di quella pira, from Verdi's Il Trovatore; and

and the musical part of the program came to an end with Depuis le jour, from Charpentier's Louise, sung from Hollywood by Dorothy Kirsten. Nobody cared that the jamboree ran almost ten minutes overtime—not even the radio officials, which is some sort of a record.

The affair was produced with an excellent sense of contrast, climax, and timing, by Henry Souvaine, and directed by Bill Marshall. Writers were Robert Bagar and Irving Kolodin.

The NBC television opera series, which was to have continued with Offenbach's Monsieur Choufleuri (retitled R.S.V.P.) seems to have been abandoned at this writing. Neither the Offenbach work nor Pagliacci, which was to have followed on May 13, will be given, it is understood. Production difficulties are largely responsible, but the heavy cost of each production has also been a determining factor. NBC television cameras will be trained once a week on the Lewisohn Stadium concerts this summer, however, if plans go well. Last year's venture, the first in history, was considered sufficiently satisfactory from an artistic standpoint, although many production problems remain to be solved.

A new series, called Concert in Europe, will begin in late April or early May over the ABC network, under the auspices of the ABC Public Affairs Department in co-operation with Marshall Plan officials. A special

orchestra is being formed of members of the Radiodiffusion Française, and guest conductors from Marshall Plan countries will be engaged. The first program will have as guests Otto Osterwald, Swiss conductor, and Nata Tuscher, Swiss opera singer. Produced in Paris by the Office of Special Representatives for European Recovery, the series will call on the services of Claude Dauphin, well-known French actor, as narrator.

Plans for the continuance of the NBC Symphony concerts through 1952 should set at rest the disquiet occasioned by Arturo Toscanini's early departure this year. Mr. Toscanini has promised to return, health permitting, to conduct twelve of that season's events. Guido Cantelli will lead six concerts, and another guest will lead four. The winter season will begin on Nov. 3, according to Samuel Chotzinoff, general music director at NBC.

The orchestra will, as usual, remain on the air throughout the spring, summer, and fall, under guest conductors. Walter Ducloux and Milton Katims have already appeared, and Jonel Perlea and Jean Morel have been added to the list.

For the first time, Vladimir Horowitz has consented to allow part of a Carnegie Hall recital to be broadcast. On April 23, his last appearance in New York until 1953, the pianist will be heard over WQXR in 55 minutes of his recital, from 10:05 to 11 p.m. EST. He will play his arrangement of Moussorgsky's Pictures at an Exhibition, and the radio audience will also hear the encore period.

Soloists Dominate Programs Of Los Angeles Philharmonic

Los Angeles

SOLOISTS have largely dominated the Los Angeles Philharmonic concerts this season. However, the program for March 1 and 2, which was purely orchestral, proved to be one of the most balanced and best performed. Alfred Wallenstein conducted Mozart's A major Symphony, K. 201; Sibelius' Fourth Symphony; and Brahms's Second Symphony. In particular, the Sibelius was played with a fine feeling for its somber elusiveness. The Mozart had great delicacy and restraint.

Isaac Stern gave a vigorous performance of Lalo's Symphonie Espagnole in the March 8 and 9 program. William van den Burg and Sanford Schonbach took the solo cello and viola parts in Strauss's Don Quixote.

The sole guest conductor of the season, Artur Rodzinski introduced Aaron Avshalomoff's Peiping Hutongs when he led the Feb. 15 and 16 concerts. The work makes discriminating use of native Chinese themes and shows a fine feeling for local color in the orchestration, which is always bright and alive without leaning too heavily on trite devices. Mr. Rodzinski also conducted a suite from Strauss's Der Rosenkavalier, with enchanting results, and Tchaikovsky's Fourth Symphony.

Ruggiero Ricci, who had not appeared here since his prodigy days, was the soloist on Feb. 22 and 23, with Mr. Wallenstein again conducting. He played Bruch's Scottish Fantasy with a light, silken tone and technical aplomb.

The Israel Philharmonic played to three capacity audiences in Shrine Auditorium on March 3, 4, and 5. Leonard Bernstein conducted the first and third concerts; Izler Solomon, substituting for Serge Koussevitzky, who was ill, conducted the second.

The Harold Byrns Chamber Orchestra gave its first concert on March 11 at the Assistance League

Playhouse. The personnel is the same as that of the recently disbanded Los Angeles Chamber Symphony, which Mr. Byrns also conducted. The principal novelty of the program was the premiere of Kenneth Wolf's Second Piano Concerto. It is neo-classic, rather strictly contrapuntal, and mildly dissonant, as if to spice the impersonal quality of the writing. The second movement, for no apparent reason, is written for left hand alone.

Charles Wagner's touring troupe of The Barber of Seville appeared in Philharmonic Auditorium on Feb. 21, giving a breezy performance. Nadja Witkowska as Rosina and Richard Torigi as Figaro were the outstanding members of the cast.

Joseph Schuster and Shibley Boyes gave the second of two programs devoted to Beethoven's cello and piano music, for the benefit of Evenings on the Roof, in Wilshire Ebell Chamber Music Hall on Feb. 26. On Feb. 19 the Roof concert was given by the Roger Wagner Chorale and a piano quartet. The Music Guild offered a program of eighteenth-century music on Feb. 14, with Fritz Zweig conducting a chamber orchestra. Louis Kaufman, violinist; Alice Ehlers, harpsichordist; and Doriot Anthony, flutist, were the soloists. The American premiere of Haydn's Echo Divertimento was part of the program. Concerts were played by the Hollywood String Quartet on Feb. 25 and the Hungarian Quartet on March 7.

Programs have been given by Clifford Curzon, in his first recital here, Feb. 16; Joseph Szigeti, Feb. 27; Appleton and Field, in their first appearance here, Feb. 13; Thomas Clark, tenor, Feb. 18; Heimo Haitto, violinist, Feb. 18; June Kovach, pianist, Feb. 19; Zena Blair, violinist, March 5; Antonio and Luisa Triana, Spanish dancers, Feb. 17; and Joseph Rickard's First Negro Classic Ballet, Feb. 24.

—ALBERT GOLDBERG

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CHUR, SWITZERLAND. — Willem Mengelberg, 79, internationally known conductor, died at his villa near here on March 21. He had been an exile from his native Holland since 1945, when he was convicted of collaboration with the Nazi regime and sentenced by the Netherlands Honor Council to lifelong exile. The sentence was later commuted to six years, which would have ended next July.

He was born in Utrecht on March 28, 1871. He showed musical talent as a small child and reputedly conducted a chorus of sixty voices at the age of ten. He studied first at the Utrecht School of Music and later at the Cologne Conservatory, where Isidor Seiss was his instructor in piano and Franz Wüllner his instructor in composition.

In 1892 he was appointed music director at Lucerne. Three years later he became the second conductor in the history of the Concertgebouw Orchestra in Amsterdam, and he retained the post until 1945. In Amsterdam he also conducted the Toonkunst choir, and in Frankfurt he led the Musikgesellschaft and the Caecilienverein. From 1911 to 1914 he was a regular conductor with the London Symphony and the Royal Philharmonic, and he appeared with orchestras in Italy, France, and Russia.

He made his first visit to the United States in 1905 as guest conductor of the New York Philharmonic. He returned in 1921 as conductor of the short-lived National Symphony, and became one of the regular conductors of the Philharmonic when it absorbed the former ensemble. His engagement continued through the 1929-30 season, following the merger with the New York Symphony. He never returned.



Willem Mengelberg

He was particularly noted for his interpretations of the music of Beethoven, Strauss, and Mahler, and Strauss's *Ein Heldenleben* is dedicated to him.

In 1898 he was awarded a special gold medal by Queen Wilhelmina, on the occasion of her accession to the Dutch throne, but this honor was withdrawn in 1947, two years after his exile.

In an interview with the press in 1949, he denied that he had ever been overfriendly with the Nazis. In defending himself for conducting con-

certs given under their regime he declared: "My art is public property. I am not supposed to withhold it from anybody. I have never been interested in politics."

KATHLEEN LOCKHART MANNING

LOS ANGELES. — Kathleen Lockhart Manning, 60, composer and singer, died here on March 21. She studied piano with Moszkowski, but later decided to become a singer. After further training she became a member of Hammerstein's London Opera Company and made concert tours of France and England. Her many songs included two cycles, *Sketches of Paris* and *Sketches of New York*. In the Luxembourg Gardens, from the former cycle, was widely sung at one time. Her other works include three operas, two operettas, six symphonic poems, chamber music, and choruses.

CHARLTON L. MURPHY

PHILADELPHIA. — Charlton Lewis Murphy, 72, a former violinist of the Philadelphia Orchestra, died at his home in West Chester on Feb. 26.

ALFRED GRUENWALD

Alfred Gruenwald, 67, librettist for several successful Viennese light operas, including *Countess Maritza*, died at his home in Forest Hills, Long Island, on Feb. 25. Vienna born, he came to this country in 1940.

MAX P. CUSHING

Max P. Cushing, 64, music teacher and former organist and choirmaster of the National Cathedral in Wash-

ington, died in his home in New York on Jan. 12.

GEORGE C. CATHCART

WESTGATE-ON-SEA, ENGLAND. — Dr. George Clark Cathcart, 90, patron of British music, laryngologist, and author of books on voice production, died here on Jan. 4.

ALYS E. BENTLEY

MALONE, N. Y. — Alys E. Bentley, 82, a teacher of dancing and music in Washington and New York for more than fifty years, died here on Jan. 8. She was director of music in the Washington public schools for twenty years, and she maintained a studio in Carnegie Hall from 1912 to 1938. She published several music books, including a collection of songs she had written.

MILDRED TARBELL

WHITE PLAINS, N. Y. — Mildred L. Sage Tarbell, 77, a retired piano teacher and concert artist, died at her home here on Dec. 30.

CROSBY ADAMS

MONTREAL, N. C. — Crosby Adams, 93, music teacher and choral conductor, died here on Feb. 27. He had conducted choruses in Chicago, where he lived for 21 years; Kansas City; and Buffalo. With his wife he had been prominent in the National Federation of Music Clubs.

FREDERIK FREDERIKSEN

GOTHENBURG, SWEDEN. — Frederik Frederiksen, Norwegian violinist who taught at Chicago Musical College for several years, died here on Feb. 18. He had concertized throughout Europe as a young man.

LETTERS to THE EDITOR

Radio Petition

TO THE EDITOR:

The editorial in the December issue of *MUSICAL AMERICA*, with its plea to the public to speak up in behalf of good music on the radio, inspired the executive committee of the Door County Community Concert Association to present a petition to the members. We are therefore sending to NBC, CBS, and Mutual networks the attached petition signed by nearly three hundred members.

Good music on the radio means a great deal to us folks in Door County, a people largely of Norwegian or German background with agricultural interests. Door County is the peninsula extending into Lake Michigan.

We believe that you will be interested in our action, and hope that the networks will give it some consideration.

The text of the petition is as follows:

We, the undersigned members of the Door County Community Concert Association, believing that more than ever in these days our cultural and spiritual values need reaffirming, are deeply concerned with the growing tendency of the radio systems to lose those values in a rising tide of commercialism.

The loss of the program *Invitation to Music*, the shifting of the New York Philharmonic-Symphony to a less desirable hour, together with the retaping of a week-old program, are all indications that such values are being neglected.

We therefore earnestly petition that attention be given to the importance of excellent musical programs over the radio.

(Signatures)

ALICE R. REYNOLDS
Sturgeon Bay, Wis.
Will any other groups sharing the

interest and conviction of the Door County Community Concert Association follow their example by circulating petitions and sending them to the networks? There is no other way to impress the radio chains with your desire for good music on the air.

—THE EDITOR

More Satie

TO THE EDITOR:

Mr. Skulsky's letter in reply to mine (re Satie) was not appetizing; I have delayed answering it until I regained stomach. That having happened, on with the second course in this feast! May we continue until Satie-ated.

Mr. Skulsky's letter resounds with ideas and attitudes that have nothing whatsoever to do with art: e.g. (I quote): "surroundings, time, social significance"; "achievement of his own ideals"; "various factors of historical development"; "normal place in society"; "audience"; "the composer's message" (!) (exclamation point mine); "must reach beyond those who are in the same business" (nuts) (the nuts are mine too); "ahead of his time"; "great hints of new aesthetics"; "others developed them and brought them to life" (What? Who? Where?) (monosyllabic questions are mine); "the smallness of his output" (Mr. Skulsky is thinking—that is, of course, the source of his difficulty—of Satie as some kind of a small unsuccessful business man who had a few bright ideas about manufacturing music, but who never managed to get going into "really good" production — actually Satie wrote about 28 hours of music; leaving out *Vexations*, which lasts for twelve hours and ten minutes, he wrote circa fourteen hours of music which is nothing to sneeze at (Webern would not have sneezed; Varèse doesn't; but Mr. Skulsky, who has a

cold when it comes to Satie, "cannot concede that it [Satie's work] contains the elements that justify calling its composer great." And so he says, "Writing for himself, he (Satie) became immured in an ivory tower."

Now, for Mr. Skulsky's information (and incidentally *MUSICAL AMERICA*'s too), let it be said that art is not a business; if it is it is "swinishness" (I quote Antonin Artaud) and nothing more. *Art is a way of life*. It is for all the world like taking a bus, picking flowers, making love, sweeping the floor, getting bitten by a monkey, reading a book, etc., ad infinitum (business may also provide a way of life, but in that case, it has nothing to do with profit and loss).

The old pond,
A frog jumps in,
Plop!

(Basho)

When life is lived, there is nothing in it but the present, the "now-moment" (I quote Meister Eckhart); it is thus impossible to speak of being ahead of one's time or of historical development. When life is lived, each one is "the most honored of all creatures" (I quote the Buddha) living in "the best of all possible worlds" (I quote Voltaire) and when this is done there is "no silliness" (I quote my former wife, Xenia Cage). Art when it is art as Satie lived it and made it is not separate from life (nor is dishwashing when it is done in this spirit).

If, however, art is a competitive business as Mr. Skulsky intimates, then on with the ivory and up with the towers, and the quicker the better!

Satie, however, never lived in an ivory tower, nor does any artist of his quality ever need to: for there is nothing in life from which he separates himself. Satie was as at home in a night club as in a church. An ivory tower is "heaven" (I quote X. C. again) but an artist (if sides are taken) is necessarily on the side of hell (I quote William Blake).

An artist as artist has as his "highest responsibility" (I quote W. H. Blythe) "the hiding of beauty" (com-

pare Skulsky's "great hints of new aesthetics") and as man the "knowing of himself" (I quote Socrates) which brings us back "past river-run" (I quote James Joyce) to Satie's Socrate and the shocking fact that we haven't heard it yet in NYC 1951. The publishers, "the dogs" (I quote Satie) have not even made its score available for our ocular pleasure. I hope publishers and performers hurry for I myself am bored with Satie. The music I love now (besides what I myself am currently writing) is that being written by Pierre Boulez, by Morton Feldman, and by Christian Wolff, and these attachments (passionate) are not, as Abraham Skulsky would have it, related to the "achievement of my ideals," for I have none. There is not a moment in life as far as any one of us is concerned that is not "ideal" and in a state of successful and utter "achievement." To think otherwise would be to be in hell rather than in league with it, which latter state turns the tables bringing about "The (eternal) Marriage." Dear Skulsky, rejoice! for at any moment, you may see the light. You will then love Satie wholeheartedly.

JOHN CAGE
New York

P. S. I read the above to a friend over the phone. She said, it's all right until you come to that part about Boulez, Feldman, and Wolff. I said, what's wrong then? She said, it invalidates everything you've said because it's like a brick. I said, I'll think it over. I did and saw that the letter is full of bricks. Bricks have the function of hitting blocks, but, glory be!, they sometimes knock them off. Among the truths that Satie expressed in words was "Show me a new idea—I'll give up everything I've ever done and start all over again." Since Feldman, Boulez, and Wolff are doing precisely that (presenting new ideas), Satie would be the first to agree that an article about him in 1951 would of necessity broadcast the names Feldman, Wolff and Boulez.

J. C.

ORCHESTRAS

(Continued from page 12)

Hoffman, and Mr. Drury sang the lesser roles acceptably, although the latter found some of the phrases in the Sailor's solo at the beginning rather rough going. Mr. Scherman and the orchestra provided a vigorous accompaniment. Maria Egiziaca is not great music, but it is far too good to be consigned again to twenty years of oblivion.

—R. S.

Solomon Plays Brahms With Philadelphia Orchestra

Philadelphia Orchestra. Eugene Ormandy, conductor. Solomon, pianist. Carnegie Hall, March 13.

Suite for Strings Corelli
Symphony No. 3 Schuman
Piano Concerto No. 2, B flat Brahms

Since Ossip Gabrilowitsch, I have heard no pianist who realized as completely as Solomon the paradoxical spirit of Brahms's B flat Concerto, with its curious mixture of heroics, lyricism, and inspired bravura. Noble serenity, passionate elevation, and intellectual maturity were blended in this peerless performance. Solomon is one of the dozen or so pianists in the world who have transcended all technical problems and who dwell on the heights of pure musical revelations. He played the most precipitate and thickly written passages with rich, golden tone and miraculous ease. This music, so often brutalized and hard-driven, sang in every measure. The dynamics ranged from an almost inaudible, but infinitely expressive, pianissimo to a glorious fortissimo rivaling that of the orchestra in its lustrous quality. All of the thematic wisps were firmly bound into the texture, even in the improvisational Andante, in which Elsa Hilger played the cello solo as tenderly as Solomon did the piano arabesques that accompany it. Rarely are beauty of sound and depth of soul so blended as they were in this interpretation. The audience listened with that reverent hush that is granted only to great artists, and it burst into a storm of grateful applause at the close. Mr. Ormandy and the orchestra provided an admirable accompaniment, although they could have learned still further lessons from Solomon in classic restraint, obviously as they were inspired by his playing to give him every assistance.

Another memorable experience was the performance of William Schu-

man's Third Symphony, not because of the interpretation, which was superficial, but because of the overwhelming power of the orchestral playing. Mr. Ormandy conducted the work rhapsodically, with a constant preoccupation with lush sonorities. But the two most vital elements of this symphony are rhythm and counterpoint. Consequently, this rhythmically loose performance obscured the point of the music somewhat, for all its savage energy. Schuman has written a twentieth-century philosophy into this symphony, one that accepts the chaotic contrasts, the disjected impulses and naked brutality of our time. It combines machine precision with a warm humanity and faith.

The concert began with a Sarabande, Gigue, and Badinerie by Corelli, taken from the Sonatas for Violin, Op. 5, and fashioned into a suite by an anonymous arranger, for the house of Ricordi. Mr. Ormandy and the orchestra gave a super-deluxe and, I am sorry to say, really cheap performance of this music. Corelli is still more important musically than is the ability of the Philadelphia strings to swoon languorously on every slow phrase and to whirl through fast movements at an unbelievable and wholly vacuous rate of speed.

—R. S.

Nies-Berger Conducts Gabrieli and Milford Premieres

Nies-Berger Chamber Orchestra. Edouard Nies-Berger, conductor. Elizabeth Lorel, soprano; John Wummer, flutist; Natalie Risbeck, organist. Central Presbyterian Church, March 13:

Concerto Grosso in D major Corelli-Barbiroli
Sonata for Strings and Organ Giovanni Gabrieli
(First American performance)
Stabat Mater for Soprano and Strings Thomson
Go, Little Brook Milford
(First American performance)
Eine Kleine Nachtmusik Mozart
Nuances Scriabin-Nies-Berger
(First performance)
Suite: Port Royal, 1861 McKay

The most interesting feature of this program in the Evenings of Music series presented by the Central Presbyterian Church was the introduction of Robin Milford's novel chamber composition, Go, Little Brook, a suite for flute, soprano, and strings. The opening and closing movements of the work present the soprano who sings the naive little song upon which the half-dozen interior movements are based. Each of the movements—which are really no more than separated variations—is utterly charming in itself, but as a group they lack the requisite variety to sustain the listener's interest to the end. The music is in the pleasant, modal folk idiom often encountered in the works of Milford's countrymen Gustav Holst and Vaughan Williams. The suite is expertly scored, and it received a worthy performance at the hands of Edouard Nies-Berger, his ensemble, Elizabeth Lorel, and John Wummer. Mr. Nies-Berger's transcription, for strings, of Scriabin's Nuances is highly successful and should find its way into the repertoires of other small orchestras.

Giovanni Gabrieli's sonata fared rather badly in this performance, but even in a more successful one it would probably arouse little more than historical interest. Natalie Risbeck replaced Hugh Giles, who was ill, at the organ. Mr. Giles's indisposition also necessitated the substitution of the McKay suite for Sowerby's Classic Concerto, which was originally programmed.

—A. H.

Claudio Arrau Is Soloist In Young People's Concert

On March 17, the New York Philharmonic-Symphony and Igor Buketoff were assisted by Claudio Arrau in the presentation of the fourth young people's concert of the Carnegie Hall series. Mr. Arrau was heard in



Howard S. Bahbitt

Victor de Sabata

Weber's Konzertstück, for piano and orchestra, and the remainder of the program listed the Overture to Mozart's The Marriage of Figaro; the Finale from Haydn's Surprise Symphony; Liadoff's Eight Russian Folk Songs; and Fernandez' Batuque.

—N. P.

Honegger's Fifth Symphony Given New York Premiere

Boston Symphony Orchestra. Charles Munch, conductor. Carnegie Hall, March 14:

Suite, from Dardanus Rameau
Symphony No. 5 Honegger
(First performance in New York)
Two Nocturnes (Nuages and Fêtes) Debussy
Symphony No. 3, G minor Roussel

Honegger's Fifth Symphony, in three movements, was completed last December in Paris. It is the work of a master, mature of thought and impeccable of craftsmanship. If a source must be found for it, that source would be Bach. The opening phrase is in the simple, strong style of a Bach chorale, and subsequent themes are treated contrapuntally with the kind of rhythmic complexity Bach achieved within the outwardly regular beat of a partita or suite, but the harmonic dress, dissonant counterpoint, and, particularly, the incisive orchestral sonorities are Honegger's own. Much of the work's impact derives from the biting clashes of these ingredients, which are handled with

magnificent economy. The fast motion in the last movement (it is the only one faster than an allegretto) seems to absorb some of the sharpness of the conflicting tensions, and the effect is less powerful but none the less admirable for the quality of workmanship.

The orchestra played this novelty, as well as the Rameau suite and the Roussel symphony, with their customary precision and stylistic finish. The Debussy nocturnes were, however, another matter, for Mr. Munch drove them unmercifully, particularly in the Nuages, which lost all of its atmospheric charm.

—A. B.

Arrau Plays Schumann With Philharmonic-Symphony

New York Philharmonic-Symphony. Victor de Sabata conducting. Claudio Arrau, pianist. Carnegie Hall, March 15 and 16:

Passacaglia and Fugue, C minor Bach-Respighi
Piano Concerto, A minor Schumann
Iberia Debussy
Symphony No. 7, A major, Op. 92 Beethoven

Victor de Sabata opened his engagement with the Philharmonic-Symphony with a work well calculated to make an immediate effect. The Respighi transcription received an utterly sumptuous performance, and the conductor, having apparently satisfied himself that he had made his mark, settled down to a sympathetically discreet accompaniment in the Schumann concerto. Claudio Arrau was left with the main burden of the performance, and he carried it off with distinction. He chose to emphasize the poetic side of the music, and while this lessened the impact of the first movement it made for an enchanting slow movement.

After intermission, the conductor again brought his consummate command of orchestral colors to a tour-de-force version of Debussy's Iberia that multiplied all expression marks by two. With the Beethoven symphony, which closed the long program, he seemed content to let the composer make his own points.

—A. B.

On March 18 Victor de Sabata and Claudio Arrau again appeared with the New York Philharmonic-Symphony when the Schumann piano concerto and Debussy's Iberia, which were played in the March 15 and 16 pair of concerts, were repeated. Mr. De Sabata replaced the other works in the earlier programs with Barber's

(Continued on page 32)

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violinist; pupil of Ysaye and Cesar Thomson; assistant to Thomson in this country.

ROBERT LONG:

concert singer; former member of Chicago Opera Co.; tenor in American Premier of Peter Grimes; Tanglewood, 1946.

HOWARD E. AKERS:

winner of wind instrument scholarship at Curtis Institute of Music; Philadelphia, Pa. in 1932; much professional playing throughout country.

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NEW MUSIC REVIEWS

Chamber-Music Works For Winds and Strings

Anthony Donato's *Drag and Run*, for B flat clarinet, two violins, and cello, which won first place in the 1946 Composers Press contest, has now been issued by that house. It is a pleasant, rhythmically perky piece that offers no serious challenge to either performers or listeners. For the rhythmically weak or lackadaisical it will prove an excellent etude. From England come Kenneth Essex' *Wind Quintet*, for flute, clarinet, oboe, bassoon, and horn, published by Hinrichsen, represented here by C. F. Peters; and Alan Rawsthorne's *Quartet*, for clarinet, violin, viola, and cello, issued by Oxford. The Essex Quintet is clever and harmonically piquant, if labored. Rawsthorne's quartet is a weightier work, in neo-classic style, and reveals an interesting harmonic palette but little propulsion of development. All of these compositions deserve the attention of chamber musicians.

—R. S.

Tyrolean Classics Issued in Vienna

Volume 86 of the *Denkmäler der Tonkunst in Oesterreich*, published in Vienna by the Oesterreichischer Bundesverlag is devoted to Tyrolean Instrumental Music of the Eighteenth Century, edited by Walter Senn. In his introduction, Senn draws attention to the existence of a wealth of classical music by Tyrolean composers, unknown to the general public, which thinks of Tyrolean music entirely in terms of folk art. It appears that Austrian composers at home, as well as those of the Mannheim school, contributed to the early development of classical symphonic style, even though their works were not as widely known. This interesting volume contains a *Partita* by Georg Paul Falk; symphonies by Johann Elias de Silva, Franz Sebastian Haindl, and Nonnosus Madlser; and a *Divertimento* in F major with Solo Oboe, by Stefan Paluselli. The Society for Forgotten Music should take note of these delightful works.

—R. S.

Contemporary Works For Orchestra Issued

Richard Arnell's *Sinfonia* (quasi variazioni), Op. 13, has been issued



Spafford—Hartford Times

AMERICAN MUSIC SERIES

Bela Urban, violinist and associate chairman of an American music series at the Hartt Music Foundation, Hartford, and Randall Thompson, whose works were presented

in miniature score form by Associated Music Publishers. This work, which lasts about seventeen minutes in performance, has the characteristic conciseness and cleverness of Arnell's writing. Its bright scoring, rhythmic vigor, and harmonic wit are more impressive than its musical substance in other respects. The breezy energy and snap in the music are exhilarating; the third and fifth movements offer lyric contrast.

A contrast is afforded by a suite for chamber orchestra, *Farm Journal*, by Douglas Moore, issued by Carl Fischer. Moore took much of the material for this suite from his documentary film score for *Power and the Land*. It is made up of four movements, *Up Early*, *Sunday Clothes*, *Lamplight*, and *Harvest Song*. This naive music has the charm of unpretentiousness. Mercury Music Corporation has published Virgil Thomson's *Cantabile for Strings* (A Portrait of Nicolas de Chatelain), and *Tango Lullaby* (A Portrait of Mlle. Avarez de Toledo), for chamber orchestra.

—R. S.

Peters Re-Issues Clarinet Quintets

The publication by C. F. Peters of Max Reger's Quintet in A major, Op. 146, for clarinet (or viola), two violins, viola, and cello, should encourage chamber musicians to perform this masterly work. Reger's chamber music, almost unknown in the United States, represents his finest output. This quintet glows with inspiration, and it is woven by a great contrapuntist. Peters has also re-issued Brahms's *Clarinet Quintet*, Op. 115, in an edition prepared by the Leipzig Gewandhaus Quartet.

—R. S.

First Brazilian Suite By Oscar L. Fernandez

The First Brazilian Suite, for piano, by Oscar L. Fernandez, issued by Southern Music Publishing Company, is slight in musical texture and importance, but its touches of folk rhythm and its luscious harmony will have a strong popular appeal. The suite is made up of three brief sections, an Old Song, with a swaying rhythm; a Sweet Cradle Song that lives up fully to its title; and a perky little Serenade that is an excellent test

First Performances in New York Concerts

Orchestra Works

Gillis, Don: *Portrait of a Frontier Town* (Metropolitan Bell Symphony, March 30)
Honegger, Arthur: *Sérénade à Angélique* (Richard Korn Concert, March 21)
Honegger, Arthur: *Symphony No. 5* (Boston Symphony, March 14)
Hovhanness, Alan: *Saint Vartan*; *Janabara* (Hovhanness Concert, March 11)
Kaminski, Josef: *Legend and Dance for Strings* (Israel Philharmonic, March 19)
Krenek, Ernst: *Elegy for String Orchestra* (New York Philharmonic-Symphony, March 29)
Malipiero, Gian Francesco: *Piano Concerto No. 4* (New York Philharmonic-Symphony, March 29)

Chamber-Orchestra Works

Gabrieli, Giovanni: *Sonata for Strings and Organ* (Nies-Berger Chamber Orchestra, March 13)
Milford, Robin: *Go, Little Brook* (Nies-Berger Chamber Orchestra, March 13)
Scriabin, Alexander (transcribed by Edouard Nies-Berger): *Nuances* (Nies-Berger Chamber Orchestra, March 13)

Concerto

Partos, Oedon: *Song of Praise for Viola and Orchestra* (Israel Philharmonic, March 18)

Chamber Music

Cage, John: *Quartet* (New Music String Quartet, March 31)
Fontrier, Gaby: *First String Quartet* (NAACC Concert, March 18)
Weiss, Adolph: *Trio for Flute, Clarinet, and Bassoon* (NAACC Concert, March 18)

Instruction Books For String Players

Easy Steps to the Orchestra, by Marjorie M. Keller and Maurice D. Taylor, a course for beginning string players, has been issued by Mills Music Company. There are four volumes, devoted to the violin, viola, cello, and bass, and a *Teacher's Book*, with piano accompaniments, full score, and teaching helps. Photographs are used to show correct positions. Musical material for solo and ensemble practice is included.

For Band

ANDERSON, LEROY: *A Trumpeter's Lullaby*, for trumpet and band; *Serenata*; *The Girl I Left Behind Me*, from Irish Suite; *A Christmas Festival*. (Mills).
ANDRIEU, FERNAND: *Overture Dramatique*, arranged by L. W. Chidester. (Carl Fischer).
BACH, J. S.: *Bach Bouquet*, four pieces arranged by David Bennett. (Carl Fischer).
BEETHOVEN, LUDWIG VAN: *Menuetto*, from *Symphony No. 1*, transcribed by Raymond L. Kirby. (Mills).
BENNETT, DAVID: *Destination Dixieland*; *Cajun Country*; *Citadel*. (Carl Fischer).
CASTELLUCCI, LOUIS: *Canto Surriento*; *Minute March Band Book*. (Carl Fischer).
FOSTER, STEPHEN: *Oh! Susanna*, transcribed by Clive Richardson. (Mills).
GOSSEC, F. J.: *Military Symphony in F*, edited by Richard Franko Goldman and Robert L. Leist. (Mercury).
GRAINGER, PERCY: *Hill Song No. 2*, for solo wind ensemble, band, or symphony orchestra. (Leeds).
HANDEL, G. F.: *Water Music Suite*, arranged for modern band by Hershy Kay. (Presser).
ISAAC, MERLE J.: *Old MacDonald Had a Farm*, Novelty. (Carl Fischer).
KECHLEY, GERALD R.: *Suite for Concert Band*. (Associated).
LAKE, MAYHEW: *Hungarian Fantasy*, arranged for band. (Ditson).
LANG, PHILIP J.: *Circus Time*, Suite; *Trumpet and Drum*, for solo B flat trumpet and drum, with band or piano. (Mills).
LEIDZEN, ERIK: *Duty and Pleasure*, *Overture*. (Presser); *First Swedish Rhapsody*. (Mills).
LIST, GEORGE: *Jugoslav Polka*. (Associated).
MASSENET, JULES: *Meditation*, from of rhythmic accuracy.

—R. S.

Violin Music

Koutzen, Boris: *Duo Concertante for Violin and Piano* (NAACC Concert, March 18)
Yacoubian, Hrach: *Concerto Rhapsodique* (Hrach Yacoubian, March 17)

Flute Music

Semmler, Alexander: *Aria and Scherzo* (New York Flute Club, March 25)

Piano Music

Berger, Arthur: *Four Two-part Inventions* (Stanley Lock, Feb. 6)
Browning, Mortimer: *Suite in D minor for Piano* (NAACC Concert, March 18)
Casadesu, Robert: *Four Preludes* (Emanuelina Pizzuto, March 14)
De Manziary, Marcelle: *Six Etudes* (Stanley Lock, Feb. 6)
De Menasse, Jacques: *Romantic Suite* (Stanley Lock, Feb. 6)
Haussermann, John: *Symphonic Preludes* (Alice Sirooni, March 11)
Meleer, Moniuszko: *La Fileuse* (Felicja Blumenthal, March 21)
Rogers, Kurt George: *Two Dances*, from *Suite, Op. 54* (Clyde Elzey, March 13)
Thomson, Virgil: *Sonata No. 2* (Stanley Lock, Feb. 6)
Wyble, Melvin: *Rigaudon* (Emanuelina Pizzuto, March 14)

Operas

Dallapiccola, Luigi: *The Prisoner* (Juilliard Opera Theatre, March 15)
Moore, Douglas: *Giants in the Earth* (Columbia Theatre Associates, March 28)

Songs

Avshalomov, Jacob: *Five Songs* (NAACC Concert, March 18)

Thais, arranged by Merle J. Isaac. (Carl Fischer); *Elegie*, arranged by Mayhew Lake. (Ditson).

MELACHRINO, GEORGE: *Winter Sunshine*. (Mills).

MIASKOVSKY, NICOLAS: *Triumphal March*. (Presser).

MIRON, ISSACHAR, and GROSSMAN, JULIUS: *Tzena*. (Mills).

MONTI, V.: *Cardas*, arranged by Merle J. Isaac. (Carl Fischer)

PALMER, SOLITA: *Little League March*, arranged by Peter Bays. (Carl Fischer).

PIERNÉ, GABRIEL: *March of the Little Fauns*, edited by R. F. Goldman. (Heugel).

RIEGGER, WALLINGFORD: *Processional*, Op. 36. (Leeds).

SCHUBERT, FRANZ: *Ave Maria*, arranged by Mayhew Lake. (Ditson).

STRAUSS, JOHANN: *Liebeslieder Walzer*, arranged by Erik Leiden. (Presser).

TEMPLE, NAT, and SHAW, ROLAND: *Audacity and Duplicity*, from *Vanity Fair Suite*. (Mills).

TORANI-BENNETT: *Hearts and Flowers*. (Carl Fischer).

VILLA-LOBOS, HEITOR: *El Trompo* (The Spinning Top). (Southern).

ZAMBRANO, ALFRED P.: *National Capital March*. (Carl Fischer).

For Harp

STARER, ROBERT: *Prelude for Harp* (Southern). This short piece will be a happy addition to the limited and rather poor repertoire of harpists.

—A. S.

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RECORDS

Sacred Choral Works

BACH: Cantata No. 78, Jesu der du meine Seele. Clothilde Schmidt, soprano; Maria Engelhardt, contralto; Richard Brünner, tenor; Ernst Conrad Haase, baritone; Bavarian Radio Choir and Chamber Orchestra, Josef Kugler conducting. (Mercury Classics). One of Bach's finest and most popular cantatas receives an adequate performance on this ten-inch LP record. The soloists are vocally unstable, but the chorus achieves a fine sonority, the orchestra approximates that of Bach's time, and the whole is well conducted. It is sung in German, and English and German texts are provided on the record envelope.

—R. E.
MOZART: Mass, C major, K. 317 (Coronation Mass). Rosl Schweigler, soprano; Gertrude Burgstaller-Schuster, contralto; George Handt, tenor; Alois Pernersdorfer, bass; Anton Heiller, organ; Mozart Festival Orchestra; Vienna Singakademie; Hans Gillesberger, conductor. (Haydn Society). The Coronation Mass, if not the equal of the great C minor Mass, is one of Mozart's notable choral works, ceremonial yet brilliant and swift-moving, and marked by sections—namely the Credo and the Agnus Dei—of genuinely high inspiration. The work is admirably performed in this distinctive Haydn Society release. The voices of the solo quartet are well blended, though they are a bit thin when heard individually; the chorus sings with spirit and accuracy, and is well balanced with the orchestra; and Hans Gillesberger conducts the score with deep love and understanding.

—C. S.
SACRED MUSIC OF THE RENAISSANCE. Roman-Vatican Choir, Rt. Rev. Msgr. Licinio Refice, conductor. (Mercury Classics). This twelve-inch LP recording was made during a concert in Hollywood Bowl in the choir's 1947 tour of the United States. The works include Victoria's Gaudet in Coelis, Ave Maria, Tenebrae Factae Sunt and his Animam Meam; Lassus' Jubilate Deo; Palestrina's Incipit Oratione Jeremiae, Regina Coeli, and Super Flumina Babylonis; and Viadana's Exsultate Justi. Of this beautiful music Victoria's Tenebrae Factae Sunt is outstandingly magnificent, and it is also the best sung.

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possibly because the boys' voices, which sound rather shrill on the record, are not required in its performance. In all the interpretations there is some exaggeration, but the contrapuntal lines remain clear.

—R. E.

Chamber-Music Works

BRAMHMS: Trio in E flat major, for piano, violin, and French horn. Annie d'Arco, piano; Georges Alès, violin; Jean Devémy, horn. (Mercury Classics). A crystalline, un-sentimental, structurally clear version that is most satisfactory in the beautiful slow movement. Mr. Devémy manages his part quite well, in general, making only occasional bobbles and deviations from pitch. His colleagues are excellent, and the recording is tonally brilliant. A ten-inch LP record.

—R. E.
GLINKA: Sextet for Piano and Strings. Beethoven String Quartet; Lev Oborin, pianist. Jota Aragonesca. National Symphony, A. I. Orloff, conductor. Piano Variations, F major. Lev Oborin, pianist. (Colosseum). The three works of Mikhail Glinka included in this recording, one of the first Russian imports released by Colosseum, scarcely rate as more than curiosities. If it were not for the fame of Russian and Ludmilla and A Life for the Tsar, all three of these pieces would probably remain unknown outside Russia. The sextet is a thin and watery affair, patchily put together out of materials suggesting Mendelssohn and contemporary Italian music. The Jota Aragonesca, too feebly recorded here to make any purely sonorous effect, proves that Glinka was able to visit Madrid without discovering the point of the Spanish music he heard. The F major Variations is a set of trifling salon manipulations of The Last Rose of Summer—a quarter of a century earlier than Flotow's borrowing of the song in Martha. The recording is poor, the music remote and tubby.

—C. S.

HANDEL: Trio Sonata in D major. BACH, C.P.E.: Trio Sonata in B flat major. Sagul Trio—Marilyn Beabout, cellist; Mary Stretch, pianist; Edith Sagul, flutist. (Classic Editions). Bach's lovely trio is considerably more elaborate and interesting than Handel's suite-like work, but both are good examples of their period. The Sagul Trio plays them in a pleasant, straightforward manner, and the recording is satisfactory. A ten-inch LP disc.

—R. E.
SCHUMANN: Quintet in E flat major, Op. 44. Artur Rubinstein, pianist; Paganini Quartet. (RCA Victor). The lyric outpourings of Schumann's beautiful piano quintet are richly realized in this vigorous, full-bodied performance. And for all the color, brilliance, and romanticism of Mr. Rubinstein's playing, it never overwhelms the string ensemble, which performs with equal splendor. The final side of this 45-rpm album is filled with the Minuet from Haydn's String Quartet in B flat major, Op. 64, No. 3.

—R. E.

Organ Works

BRAMHMS: Eleven Chorale-Preludes, Op. 122. Ernest White, organist, playing the organ of the Church of St. Mary the Virgin, New York. (Mercury). Of the set of eleven chorale-preludes, the last work composed by Brahms, only the eighth, Es ist ein' Ros entsprungen, has previously been available on records (played by E. Power Biggs for RCA Victor). The addition of this collection of masterpieces to the available recorded literature of Brahms is therefore an important event. Mr. White's performance of them, unfortunately, is only half

satisfying. Often the registration is imaginative and beautiful, but from time to time he makes the music sound too dressy. At his best he inflects the melodic and polyphonic lines sensitively. Too often, however, he holds to a rigid meter when the music calls for expressive relaxation; he is frequently guilty of breaking contrapuntal lines, and even of repeating tied notes, for the sake of crisp accentuation; and he invariably ends the pieces brusquely, without willingness to let the last phrases linger in the memory before he attacks the next prelude. It is impossible not to wonder why even the best organists so often seem unaware of features of musical interpretation that are commonplaces to all other instrumentalists.

—C. S.

POULENC: Concerto, G. minor, for organ, string orchestra, and timpani. E. Power Biggs, organist; Roman Szulc, timpanist; Joseph de Pasquale, violinist; Samuel Mayes, cellist; Columbia Symphony, Richard Burgin conducting. **FRANCK:** Prelude, Fugue, and Variation, Op. 18; Pièce Héroïque. E. Power Biggs, organist. (Columbia). Poulenc's Organ Concerto, composed in 1938, belongs in the great tradition of concerted works for organ and orchestra. It is on all accounts one of Poulenc's most beautiful compositions, alternately high-spirited and affectingly melodious, and marked by supreme mastery of the idiom of the organ both as a solo instrument and in relation to the ensemble. E. Power Biggs's performance, with the aid of Richard Burgin and some of the solo players of the Boston Symphony, makes this one of the outstanding releases of the season. Mr. Biggs's playing of two familiar Franck works on the other side of the record is equally commanding.

—C. S.

Piano Albums

BRAMHMS: Waltzes, Op. 39. **CHASINS:** Parade; Period Suite. Abram Chasins and Constance Keene, duo-pianists. (Mercury Classics). This is listed as the first recording of the Brahms waltzes in their piano-duet form, although Mr. and Mrs. Chasins use the two-piano versions the composer made of Nos. 1, 2, 11, 14, and 15. Parade, which dates from 1931, is rather obviously sardonic and sounds old-fashioned, but the neo-classic Period Suite, written in 1949, with its dryly chromatic harmonies, has considerable interest. Both works are well written for the two-piano medium. The performances are expert and highly polished, and the recording is good. A single, twelve-inch LP disc.

—R. E.
GREAT KEYBOARD MASTERPIECES: Abram Chasins, pianist. (Mercury Classics). In the first of a contemplated series of LP records devoted to important works for keyboard instruments Mr. Chasins plays Bach's Chromatic Fantasy and Fugue; Mozart's Fantasia in C minor, K. 475; and Brahms' three rhapsodies. Mr. Chasins' interpretations are extremely praiseworthy—stylistically meticulous, technically accurate, prevailingly musical, and tonally agreeable. They lack some spontaneity and poetry, but they should prove valuable for students. The recording is satisfactory.

—R. E.
HAYDN: Piano Sonatas No. 20, C minor, and No. 50, C major. Virginia Pleasants, pianist. (Haydn Society). These are two of Haydn's finest piano sonatas, full of pathos and drama, and effectively written in an idiom specifically suited to the pianoforte rather than the harpsichord. Mrs. Pleasants plays them most beautifully, giving them

strength and character without confusing their content with that of the Beethoven sonatas, and bringing an infinitely musical sensitiveness to her phrasing in the slow movements. The recording, made on a middle-sized Boesendorfer piano in the Vienna Konzerthaus, is an especially happy piece of engineering.

—C. S.

POPULAR CLASSICS FOR FOUR PIANOS. Philharmonic Piano Quartet. (Columbia). Crisp performances of Waldteufel's waltz Estudiantina; Liszt's Consolation No. 3; Dance of the Sugar-Plum Fairy, Dance of the Reed-Pipes, and Waltz of the Flowers, from Tchaikovsky's Nutcracker Suite; Strauss's Perpetual Motion; and a potpourri of Offenbach tunes called Offenbachiana. All the arrangements for this ten-inch LP disc are by Moritz Bomhard.

—R. E.

SCARLATTI: Sonatas. Ralph Kirkpatrick, harpsichordist. (Concert Hall Society). A reissue in LP format of Mr. Kirkpatrick's masterly performances of nine sonatas formerly available only in a 78-rpm album.

—C. S.

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National Symphony Introduces Danish Work and Conductor

Washington

THE matchless playing of Dame Myra Hess, the American debut of Eric Tuxen, Danish conductor, and the American premiere of Carl Nielsen's Fifth Symphony, topped off by the presence of President Truman, all contributed to a festive and brilliant concert by the National Symphony at Constitution Hall on Jan. 3. Howard Mitchell, conductor of the orchestra, opened the proceedings with Vaughan Williams' Fantasia on a Theme by Tallis and then went on to provide a sensitive accompaniment to the pianist's superb playing of Beethoven's C minor Concerto. Mr. Tuxen conducted his compatriot's symphony, a cogent and appealing work, although at times lacking in focus.

On Jan. 10 Isaac Stern was an expressive soloist with the orchestra, playing Beethoven's Violin Concerto.

Ernest Ansermet was guest conductor for three concerts, beginning Jan. 17. His programs, with the exception of Honegger's Second Symphony and Roussel's The Spider's Feast, consisted of familiar music, but they served to demonstrate his versatility.

Leonard Bernstein, making his Washington debut, was guest conductor at the succeeding concerts, on Jan. 31 and Feb. 7. In the second he appeared as both conductor and soloist in Beethoven's First Piano Concerto.

On Feb. 11 Mr. Mitchell resumed leadership of the orchestra in an all-Tchaikovsky program, with Jorge Bolet playing the First Piano Concerto. Agi Jambor was the accomplished soloist on Feb. 14, when Mr. Truman was again in attendance. She was heard in Bartók's Third Piano Concerto and Chopin's Variations on La ci darem la mano.

Paul Callaway, director of the Washington and Cathedral Choral Societies, was guest conductor on Feb. 21, in a program chiefly devoted to works sung by his chorus. The high point of the evening was a memorable performance of Walton's flamboyant Belshazzar's Feast, heard here for the first time, with Oscar Natzka as an impressive soloist in the exacting bass passages.

Jennie Tourel made her long-awaited appearance with the orchestra on Dec. 6. She offered fluid singing in Mozart's Ch'io mi scordi di te? and later evoked the exotic lines of Ravel's Shéhérazade. Erica Morini gave a rather restrained performance of Bruch's G minor Violin Concerto, in the Dec. 13 program, which also included Homer Keller's Second Symphony.

The annual Christmas program, on Dec. 18, presented Ravel's Introduction and Allegro, with Sylvia Meyer as harp soloist, and Vaughan Williams' Fantasy on Christmas Carols, with John Walser as baritone soloist. In addition, the Washington-Lee Chorus, Florence Booker, director, sang motets, carols, and choruses in keeping with the season.

Recitalists in and around Washington in recent months have included Margaret Truman, Dec. 5; Mieczyslaw Horszowski, Dec. 7; Jennie Tourel, who sang Hindemith's Das Marienleben twice, Dec. 17 and 21; Gyorgy Sandor, Jan. 11; Lauritz Melchior, Jan. 29; Jascha Heifetz, Jan. 30; Lotte Lehmann, in her farewell appearance here, Feb. 1; Vronsky and Babin, Feb. 4; Andrés Segovia, Feb. 16; and Helen Traubel, Feb. 20.

The Boston Symphony, Serge Koussevitzky conducting, played on Dec. 7. With Charles Munch as conductor and Nicole Henriot as soloist it also appeared in February. Two con-

certs were given by the Philadelphia Orchestra, on Jan. 9 led by Alexander Hilsberg with Yehudi Menuhin as soloist, and on Jan. 23 led with discriminating taste by Paul Paray. Mr. Koussevitzky conducted the Israel Philharmonic's program on Jan. 7.

Richard Bales conducted the National Gallery Orchestra on Jan. 7 in a program in memory of Hans Kindler and on Jan. 14 in a program of eighteenth-century string music, with Giovanni Bagarotti as violin soloist.

In his recital of contemporary piano music at the National Gallery on Feb. 18 Frederick Bristol gave the first performance of his own Minor Particles, Nos. 2 and 3, and the Washington premieres of sonatas by Barbara Giuranna and Alexandre Tansman.

Programs were given at Constitution Hall by the Vienna Choir Boys, Jan. 7; the Original Don Cossacks, Jan. 22; the St. Olaf Lutheran Choir, Feb. 12; and the Ballet Russe de Monte Carlo, Feb. 17, 18, and 19.

The Washington and Cathedral Choral Societies' annual Messiah performance, directed by Paul Callaway, had as soloists Ruth Diehl, Irene Watson, Harold Haugh, and Edwin Steffe.

The Washington Cantata Choir, directed by Ronald Arnatt, made its debut on Dec. 10, and included in the program Britten's St. Nicholas Cantata. American University's music department and dance play-house presented the original version of Stravinsky's L'Histoire du Soldat, on Dec. 14.

On Feb. 4 the Chancel Choir of the National Presbyterian Church, Theodore Schaefer, director, sang Kodály's Missa Brevis, given its American premiere in 1947 by the same group.

—CHARLOTTE VILLÁNYI

Music Olympiad To Meet in Salzburg

SALZBURG. — The International Music Olympiad of this city will hold the first of four annual sessions here between May 27 and June 30. Concerned with vocal music, the meetings will include solo and choral competitions, concerts by the winners, and non-competitive performances of folk music. Twelve competitions will be held, including one in contemporary music, sponsored by the International Society for Contemporary Music, and one in the interpretation of a Mozart concert or operatic aria.

The Olympiad was founded two years ago and held its first congress last summer at Bad Gastein, when 28 nations were represented, among them the United States. The organization lists among its members Leopold Stokowski, Jacques Thibaud, Darius Milhaud, Knudage Riisager, Kurt Atterberg, Sem Dresden, Günther Ramin, Eugen Jochum, Karl Boehm, and many others. Director of the music department is G. C. Gruber.

Copland Receives Harvard Appointment

CAMBRIDGE, MASS.—Aaron Copland has been appointed Charles Eliot Norton Professor of Poetry at Harvard University for the 1951-52 academic year. His predecessors have included two other composers, Paul Hindemith and Igor Stravinsky.

Wigglesworth Wins Rome Academy Award

One of the ten fellowships awarded by the American Academy in Rome for 1951-52 was given to a composer, Frank Wigglesworth, Jr., of New York.

Production Of Norma Given In Philadelphia Opera Series

Philadelphia

BELLINI'S *Norma*, an operatic classic that is given more and more rarely, was presented by the Philadelphia Civic Grand Opera Company in the Academy of Music on March 26. Herva Nelli sang the title role for the first time. Jennie Tourel, who had sung the mezzo-soprano part with the Metropolitan Opera in the past, was Adalgisa. Walter Fredericks was Pollione; Nino Ruisi, Oroveso; Susan Yager, Clotilde; and John Rossi, Flavio. Giuseppe Bamboschek conducted.

While the performance gave little pleasure to the eye, except for Miss Tourel's handsome movement and gesture, it was rewarding to the ear. Miss Nelli experienced some difficulty at the outset; her Casta diva, while creditable, was tentative, and in the first two acts her singing was not very communicative. In the third and fourth acts, however, she discovered a deeper range of feeling without sacrificing the vocal ease and exactness that had been the chief virtues of her singing in the earlier scenes. In their duets, both she and Miss Tourel sang expertly and beautifully in tune. Her stage presence was not impressive, however, for she lacked the sense of plasticity that is needed to give the static role of *Norma* any pictorial value.

Miss Tourel's voice is light for Adalgisa's music, but she delivered the recitatives with poignancy and theatrical emphasis, and sang tastefully and with good style at all times. Mr. Fredericks' firm and well-produced tones were well suited to Pollione's music, and he gave evidence of appreciating its style. Mr. Bamboschek's conducting was both firm and flexible, and the music was constantly alive.

—CECIL SMITH

EMIL Telmányi was the soloist at the Philadelphia Orchestra's concert on Feb. 16. The Hungarian violinist, who had not appeared here since 1921, when he made his American debut, played the Sibelius concerto. His tone was small, but it carried perfectly, and attained entrancing smoothness and warmth in the beautiful Adagio. Eugene Ormandy rounded out an all-Sibelius program, in honor of the composer's 85th anniversary, with excellent performances of Pohjola's Daughter and the Second Symphony.

The following week, Mr. Ormandy introduced locally Ernst Toch's Music for Orchestra and Baritone, Op. 60. The work's four movements, varying in mood from intimacy to heroic breadth, had David Daniels, young Minneapolis baritone, as soloist. He showed a fundamentally fine voice, but did not seem mature enough as yet for such a demanding assignment.

On March 2, the orchestra's program included Beethoven's Fantasia in C minor, for piano and orchestra, and his Ninth Symphony. Maryan Filar, young Polish pianist, made his local debut as soloist in the fantasia, and played charmingly. Mr. Ormandy conducted the symphony with great enthusiasm and at a great pace, traversing it in 59 minutes. The combined choruses of Temple University and the University of Pennsylvania were employed, and the soloists were Hallie Nowland, Nan Merriman, Coloman de Pataky, and Mack Harrell.

At its fourth and final student concert, on March 6, the orchestra offered Claudette Sorel as soloist. The 18-year-old pianist played Rachmaninoff's First Piano Concerto in superb fashion. A new cantata by Earl McDonald, God, Give Us Men, was also on the program, sung by the All-Philadelphia Senior High School Chorus, whose director, Louis Werson, conducted. Mr. Ormandy led the rest of the program.

The following night, the orchestra wound up its series of Pension Foundation Concerts. The singing of Bidu Sayao, the soloist, was memorably lovely in tone and style.

On March 9, Solomon made his Philadelphia debut as soloist with the orchestra, playing Brahms' Second Piano Concerto. After an uncertain, nervous first movement, his performance quite justified advance reports of his abilities. In the same program, Mr. Ormandy conducted William Schuman's Third Symphony, the most interesting novelty of the season.

The Metropolitan Opera brought its highly controversial performances of Cavalleria Rusticana and Pagliacci to the Academy of Music on Feb. 20. A thrilling performance of the former had magnificent singing by Zinka Milanov and Richard Tucker as Santuzza and Turiddu. The Leoncavallo opera found the impact of its dramatic punch seriously cramped by Max Leavitt's unorthodox staging, but Alberto Erede, making his Philadelphia debut, conducted with impressive authority, especially the Mascagni score.

The Philadelphia Chamber Orchestra's fourth concert, on Feb. 18, offered Orlando Cole as soloist in Boccherini's Cello Concerto in B flat. Ifor Jones conducts the ensemble.

Solo recitalists have included Gregor Piatigorsky, appearing on Feb. 22, who gave pleasure with his bravura performances, and Mario Lanza, who appeared on March 13. The former South Philadelphia tenor, now a motion-picture star, revealed a fine, solid voice that reached to the most distant corners of the Academy of Music without benefit of amplification. Keeping

to the Caruso repertoire, he performed with gusto but not much subtlety or refinement.

The Philadelphia La Scala Opera Company gave *Aida* on Feb. 23. Honors of the evening went to Lucia Turcano, as *Aida*, and George Chapliski, as Amonasro. The soprano's heroic voice surged above the tumult of the triumphant return, and she sang the Nile scene with an instrumental line. The baritone was a commanding forceful figure, singing with imposing amplitude. Vittorio de Santis, as Radames, performed erratically, both as regards pitch and rhythm, after an excellent Celeste *Aida*. Eleanor Rowe Tobin, as Amneris, showed a promising voice of good range but insufficient schooling as an actress. Victor Tatzoy and Jan Gbur were fine as Ramfis and the King, and Carlo Moresco conducted enthusiastically.

The same company gave *La Traviata*, with Eleanor Steber in the title role, early in March. Miss Steber sang with brilliance and solid musicianship, while Robert Weede was an excellent Germont and Michael Bartlett a trim but rather thin-voiced Alfredo. Mr. Moresco conducted one of his best performances of the season.

One of the most charming musical occasions of the season was the appearance on March 15 of the Robert Shaw Chorus. The first half of the program was given over to a clean-cut, well-balanced performance of Mozart's Requiem; the second half was devoted to light numbers. It is rare that the serious and frivolous can both be presented so successfully and with equal finish.

—MAX DE SCHAUENSEE

Seven Programs Pay Tribute to Weigl

On March 22 station WABF in New York gave the last of various programs in the United States and Austria commemorating the seventieth anniversary of the late Karl Weigl's birth. Four programs of the composer's works, including two radio broadcasts, were presented in New York; one at Indiana University, in Bloomington; and two in Vienna.

Frantz Opera Group Bows in Double Bill

The Frantz Opera Players, taking over Greenwich Mews church basement that used to house Lemonade Opera, presented as their first bill Charles Wakefield Cadman's *A Witch of Salem* and Maurice Ravel's *L'Heure Espagnole*, both sung in English. Two days after the opening it was announced that the production had been discontinued.

In all fairness, it should be stated at the outset that the standards of stage and musical direction fell far below those set by Lemonade Opera, which Mr. Frantz conducted during its 1949 season; and the choice of repertoire was hardly ideal. It is hard to imagine that *A Witch of Salem*, first given (two times) at the Chicago Opera in 1926, ever was palatable theatre. Its pretty little tunes show Cadman's very real ability to write gratefully for the voice; but pretty tunes do not make an effective opera, and the soggy libretto, undramatic score, and mediocre performance conspired to make the piece a dreary bore. Nor could *L'Heure Espagnole* triumph over the triple curse of a two-piano version of a score whose main joy is its play of instrumental colors, Mr. Frantz's sluggish conducting, and pedestrian stage direction. Both settings were acceptable.

Of the singers, only Edward Wellman, a tall bass with good stage presence, seemed exceptionally talented. The others were Wilma Robbins, Audrey Dearden, Madelyn Vose, Stephanie Scourby, Nathalie Dick, William Noble, Franklin Neil, and Aimo Kiviniemi. Esther Hoffmann and Kenneth Zimmerli played the pianos.

—J. H., JR.

Rawn Spearman Wins Theatre Wing Award

The winner of the annual Concert Awards Contest conducted by the American Theatre Wing was Rawn Spearman, tenor, who will be presented in a debut recital in New York. The runner-up was Howard Vandenburg, also a tenor.

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ORCHESTRAS

(Continued from page 27)
overture The School for Scandal and
Beethoven's Symphony No. 8, in F
major.

Munch Conducts Fauré
Prelude to Pénélope

Boston Symphony. Charles Munch,
conductor. Carnegie Hall, March 17,
2:30:

Prelude to Pénélope.....Fauré
Symphony No. 5.....Honegger
Symphony, E flat, K. 543.....Mozart
Daphnis et Chloé, Suite No. 2...Ravel

The relative novelty on this program was Gabriel Fauré's Prelude to Pénélope; the Honegger Symphony No. 5 was repeated from the program of March 14. Fauré composed his opera, Pénélope, to a libretto by René Fauchois, in 1913. It was performed that year in Monte Carlo and Paris. The Harvard University department of music gave Pénélope in concert form at Sanders Theatre, in Cambridge, on Nov. 29, 1945. The Prelude was performed as early as 1919 by the Boston Symphony. It is based on two themes, associated in the opera with Pénélope and with Ulysses. The music is simple, noble in style, but dramatically tepid. Its refined chromaticism makes it sound at times like watered Parsifal—Parsifal, that is, without Wagner's sensuous power and unerring instinct for theatre.

Mr. Munch conducted the Fauré and Honegger scores with great care for balance and justness of tempo. His interpretation of Mozart's E flat Symphony was finished but dull; the graciousness and tenderness of the music did not come to life. The performance of the Daphnis et Chloé Suite was a demonstration of how fast and how lightly the music can be played, but it was devoid of poetry, color, or vividness of detail.

—R. S.

Bernstein Presents
Kaminski Premiere

Israel Philharmonic Orchestra.
Leonard Bernstein conducting. Carnegie Hall, March 19:

Italian Symphony.....Mendelssohn
Legend and Dance for Strings.....Josef Kaminski
(First performance in United States)
Symphonic Poem, Emek.....Marc Lavry
Eroica Symphony.....Beethoven

Two Israeli composers were represented on the second farewell program of the Israel Philharmonic Orchestra. Josef Kaminski, one of the orchestra's violinists, uses original material as well as Jewish folk tunes in his Legend and Dance. Marc Lavry, conductor of the Israel Opera, bases his symphonic poem on folk songs and dances of Israel. The harmonic procedures in both works are standard, and both are enlivened by joyous folk rhythms, which the orchestra delivered with infectious zest under Leonard Bernstein's dancing direction. The two symphonies also received spirited performances.

—A. B.

Oedon Partos Is Soloist
In His Song of Praise

Israel Philharmonic. Leonard Bernstein conducting. Oedon Partos, violinist. Carnegie Hall, March 18:

Symphony No. 88, G major.....Haydn
Song of Praise.....Partos
(First time in New York)
Symphony No. 4.....Brahms

This concert was given under the auspices of the American Fund for Israel Institutions. Mr. Bernstein opened the evening with performances of The Star Spangled Banner and of Hatikvah, the national anthem of Israel.

Oedon Partos is leader of the viola section of the Israel Philharmonic. He was born in Budapest in 1907, and

emigrated to Palestine in 1938. Intimately acquainted with the work of Kodály and Bartók in Hungary, he was especially interested in their study of folk music and treatment of it in their compositions. He imitates Oriental folk song and psalmody skillfully in his own music. The Song of Praise is a viola concerto made up of a prelude, which Partos calls a Psalm, and a series of variations on themes from the prelude, in sonata form. The first movement leads directly into the second, so that it has the effect of an introduction. The music is formally loose and lacking in stylistic individuality, but it is a splendid vehicle for the solo instrument and it reveals a keen sense of exotic harmonies and sonorities. The solo part calls for virtuosity of a high order, and Mr. Partos played it superbly. Mr. Bernstein and the orchestra gave him an inspired accompaniment.

The Haydn Symphony offered Mr. Bernstein an admirable opportunity to display the skill of the string choirs of the Israel Philharmonic, which form the outstanding element in the orchestra. Especially in the dance-like finale their playing was memorably clear, crisp, and rich in tone.

—R. S.

Oratorio Society of New York
Carnegie Hall, March 20

Alfred Greenfield conducted the Oratorio Society of New York in its 25th complete performance of Bach's Mass in B minor. The venerable organization was assisted by the New York University Chapel Choir; Irena Wisecup, soprano; Lydia Summers, alto; Ernest McChesney, tenor; Paul Tibbetts, bass-baritone; Harrison Potter at the piano-harpsichord; Hugh Porter at the organ; and an orchestra of fifty.

The performance was at every point a traditional one; the tradition, unfortunately for purists, stemmed from the nineteenth rather than the eighteenth century. The approach and style of the combined forces would

doubtlessly have made a Mendelssohn oratorio highly rewarding, but it did little good for the baroque complexities of Bach's exalted setting of the mass. Instead of clearly defined polyphonic structures, the chorus produced opaque sonorities that, with all their impressiveness, served to shadow rather than illuminate the music at hand. However much one may respect the devotion and integrity of the Oratorio Society, it is impossible not to wish that it and its conductor would re-study the B minor Mass in the light of present-day knowledge of eighteenth-century performance practices and, even more important, with the aim of making the music's manifold beauties as audible to the listener as they are evident to the reader of the score.

Of the soloists on this occasion, only Lydia Summers sang with any real distinction; unfortunately her beautiful solo in the Agnus Dei was accompanied by an over-large group of violins, played with the richest of vibratos.

—A. H.

Richard Korn Leads
Third Concert in Series

The third orchestral concert, on March 21, in a series held at the Pauline Edwards Theatre under the direction of Richard Korn was notable for performances of the seldom heard Canticle of the Sun, by Charles Martin Loeffler, and the first New York hearing of a Sérénade à Angèle, by Arthur Honegger. Martha Linton, mezzo-soprano, was the soloist in the Loeffler work. The remainder of the program included the Overture to The Judgment of Paris, a masque after Congreve by the eighteenth-century English composer, Thomas Augustine Arne; Wagner's A Siegfried Idyll; and Ravel's Pavane pour une Infante Défunte and Le Tombeau de Couperin.

Loeffler's musical paean of praise, set in 1925 to Jörgensen's Saint Francis of Assisi, is made well and sounds

(Continued on page 33)

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ORCHESTRAS

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well. In spite of its fanciful rhythmic devices and its declamatory-style vocal part, however, the work tends during its twenty-minute running time to grow monotonous because of its adherence to a single expressive mood that resembles portions of Debussy's *La Damselle Elue*. Martha Lipton sang with beauty of tone and appropriate expression, even if her enunciation did not meet the highest standard. Mr. Korn's discourse of this score was very much like his work throughout the evening. It was well paced and spirited, but the attacks were often rough, the chord balances imprecise, the phraseology graceless, and the rhythm uneasy.

The *Sérénade à Angélique* finds Honegger taking a playful poke at all serenades and using Debussy's *Sérénade Interrompue* as his point of departure. Although the composer displays his high skill in construction and scoring, this serenade is a shade too heavy in its wit to insure it many hearings.

—C. J. L.

De Sabata Conducts All-Wagner Program

New York Philharmonic-Symphony. Victor de Sabata conducting. Carnegie Hall, March 22 and 23:

Prelude to Die Meistersinger... Wagner
A Siegfried Idyll... Wagner
Prelude and Love-Death from Tristan and Isolde... Wagner
Prelude to Act I from Parsifal... Wagner
Good Friday Spell from Parsifal... Wagner
Overture to Tannhäuser... Wagner

An aura of lethargic sentimentality hung over this program not only because the music was routine in both selection and performance but because the ordering of it placed the only buoyant pieces at the start and close. For that matter, the Prelude to Die Meistersinger could have been brightened by a somewhat faster pace, so that it remained only for the overture to Tannhäuser to inject a breath of liveliness into an evening of somnolent contemplation. Precise balances and shimmering textures would have



Eileen Farrell

Martha Lipton

helped matters a great deal, but Victor de Sabata preferred to achieve the utmost in brass effects. A Siegfried Idyll was perhaps the brightest spot in the program, nevertheless, not that the conductor made any startling rediscoveries but that the strings have to carry most of it and the conductor seemed to feel no need to theatricalize it.

—A. B.

Eileen Farrell Soloist in Wagnerian Excerpts

The New York Philharmonic-Symphony's Sunday afternoon program on March 25, like the preceding Thursday-Friday program, was devoted to excerpts from Wagnerian music-dramas; unlike them, it enlisted the services of Eileen Farrell as soloist. With Victor de Sabata as guest conductor of the orchestra, Miss Farrell sang the Liebestod from Tristan and Isolde and the immolation scene from Götterdämmerung. The purely orchestral excerpts included the Prelude to Die Meistersinger, the Prelude to Act I and Good Friday Spell from Parsifal, which had been played in the earlier concerts, and the Forest Murmurs music from Siegfried, which had not. The Liebestod, as in its earlier performance in orchestral transcription, was preceded by the Prelude to Tristan and Isolde.

Mr. De Sabata's conducting, perhaps a little on the slow side and certainly somewhat approximate in the matter of cues, never lost the sweep of the music or failed to draw magnificent climaxes from the orchestra. Miss Farrell sang her assignments with full technical mastery and properly rich, full-bodied tone that made its weight



Andor Foldes

Franco Autori

felt in the climaxes—even with the handicap of the Wagnerian orchestra in full cry close behind her on the stage instead of in a pit, as it was meant to be. Her conception of the music was on a scale that matched her vocalism, and although there was not much subtlety of inflection within the phrase the basic emotional colors were always right and moving.

—J. H., Jr.

Franco Autori Conducts With Foldes as Soloist

New York Philharmonic-Symphony. Franco Autori, conducting. Andor Foldes, pianist. Carnegie Hall, March 31:

Komm süßer Tod!... Bach-Stokowski
Don Juan... Strauss
Piano Concerto No. 2... Bartók
Symphony, D minor... Franck
Bartók's Second Piano Concerto, which was composed in 1931 and had its first New York hearing in 1947, provided a touch of novelty to the otherwise familiar program offered by the New York Philharmonic-Symphony's associate conductor, Franco Autori. Andor Foldes, who has championed this expertly constructed work on both sides of the Atlantic, was the soloist of the evening. His strong, disciplined fingers and his love and understanding of the music enabled him to meet all of its technical requirements and to reveal every facet of its expressive content. Mr. Autori's sympathetic but somewhat rough accompaniment was much like the rest of his work during the evening.

Occasional inaccuracy in attacks and in chord balances, rather graceless phraseology, and the presence here and there of a certain heaviness of musical thought made Mr. Autori's Don Juan an inelegant fellow of often unconvincing passions. Similar technical and musical flaws were present in the Franck symphony.

—C. J. L.

Metropolitan Bell Symphony Carnegie Hall, March 30

The first New York concert performance of Don Gillis' Portrait of a Frontier Town was presented in this program by the Metropolitan Bell Symphony, under the direction of Fredric Kurzweil. The orchestra, composed of telephone company employees, also played the Overture to Schubert's Rosamunde; Dvorak's New World Symphony; and the Overture to Strauss's Fledermaus. Amparo Iturbi was soloist in the Grieg Piano Concerto.

—N. P.

Community Schools Hold Annual Meeting

The tenth annual conference of the National Guild of Community Music Schools was held at the Turtle Bay Music School in New York on Feb. 23, 24 and 25. A panel discussion for delegates and board members was conducted on new ways of financing community music schools, and two panel discussions open to the public were conducted on music and adult education. Delegates attended an inter-school student concert was given at the Third Street Music School Settlement. Officers elected for the coming year were Howard Whittaker, president; Ruth Kemper and Nicholas Van Slyck, vice-presidents; and Marguerite Andrews, secretary-treasurer.

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Wozzeck

(Continued from page 7)

gins, with intoxicating swing and color from the little orchestra on the stage. Wozzeck watches frantically as Marie and the Drum Major press their bodies together in the dance. He is about to rush into the crowd when the waltz stops. The lads and soldiers sing a chorus. The village idiot forces his way close to Wozzeck and tells him slyly that he smells blood. Wozzeck repeats the word, "Blut, Blut!" as the wild dance begins again. In Scene 5, Andres and Wozzeck are sleeping in the barracks. Wozzeck awakens his companion and complains that the dance music is still ringing in his ears. The Drum Major comes in and boasts of his handsome body and virility. He challenges Wozzeck; they fight, and Wozzeck has the final humiliation of being half-strangled by this brute whom he hates and despises.

ACT III opens with the famous scene in which Marie reads the story of Mary Magdalene in the Bible. She pleads for forgiveness as she shivers at the ominous absence of Wozzeck, who has not appeared for two days. As the curtain falls, she cries out to God: "You took pity on her! Take pity on me!" In Scene 2 Wozzeck has led her to a pond in the forest. He kisses her despairingly, as he says: "I would give up heaven and salvation if I could kiss you like this again." And he adds, before he cuts her throat, "Not I, Marie! And not any other!" As Marie dies, the theme of the child's lullaby is heard played by the woodwinds.

In Scene 3, Wozzeck makes his way to an inn, where the boys and girls are dancing a fast polka. He sings the theme of the lullaby, and then joins Margret in the dance for a moment. He leads her to a seat and draws her onto his lap. She notices the stains on his hand and arm and is disgusted with the odor of human blood. Wozzeck rushes out. In Scene 4 he returns to the pond to find the knife. He asks Marie, who lies dead before him, if she earned the red band around her neck the way she earned her earrings. He throws the knife into the water but fears that it is not out far enough. As he wades into the pond it seems to his half-crazed imagination that the water is blood. As he drowns, the orchestra plays a passage of overlapping chords in seconds that is one of the most unforgettable things in the score. The Doctor and Captain wander by and are frightened by the thought that they hear the cry of a drowning man.

The final scene takes place in front of Marie's door the next morning. Children are playing as Marie's child rides his rocking-horse. Suddenly other children rush in with the news that Marie's body has been found, but the child is too young to understand. He continues rocking, singing "Hopp, Hopp!" and finally follows the other children down the path towards the pond.

WITH the dramatic development and characters of Wozzeck in mind, the reader will find it easy to follow Mr. Mahler's chart. The very first scene, which has the musical form of the classical suite, is a perfect illustration of the deceptive ease with which Berg combines strict musical form with the most fluid sort of characterization and emotional nuance. The passacaglia (chaconne) theme with 21 variations that appears in Act I, Scene 4, is another marvel of integrated musical and dramatic development. Act II, as the chart shows, is actually a symphony in five movements; and Act III takes the musical form of six inventions. By referring to the vocal score of the opera, published by Universal Edition, the reader can see how the musical forms flow

into one another, and exactly how Berg has treated them. Since the musical idiom of Wozzeck is not traditional it is difficult at times to recognize the forms, but the music is never vague or shapeless. The work sounds even more impressive than it looks on paper.

Berg himself included in the score instructions about the Sprechstimme, which is used in several scenes of Wozzeck. (Mr. Mahler has indicated in his chart exactly where in the column marked "recited in rhythm.") The following instructions were taken by Berg from the scores of Schönberg's *Pierrot Lunaire* and *Die Glückliche Hand*. When employing the Sprechstimme, the performer should not sing the melody. He should transform it into a spoken melody, observing the indicated level of pitch. He should observe most exactly the rhythm and note-values, just as if he were singing, with no more freedom than he would have in a sung melody. But he should be absolutely clear about the distinction between sung tone and spoken tone: sung tone holds the level of a pitch absolutely firmly, but spoken tone merely indicates the level of pitch and the relations of the individual levels of pitch to each other. The performer should be careful not to fall into a sing-song sort of delivery. That is absolutely not the meaning of Sprechstimme. A realistic and natural sort of speech is not desired. On the contrary, the distinction between every-day speech and speech used in a musical form should be plainly indicated. But Sprechstimme should never remind the listener of song.

Ordinary speech is also used in Wozzeck, and Mr. Mahler has pointed out the passages in the third column, marked "spoken." Anyone who wishes to know how the Sprechstimme should sound can consult the recording of Schönberg's *Pierrot Lunaire*, made by Erika von Wagner, who performed it under the composer's baton in New York some years ago and more recently with Fritz Stiedry conducting. Three excerpts from Wozzeck are also available in recorded form.

British Critic

(Continued from page 8)

hibits a more striking power of invention than is here in evidence. The virtues that the score has are negative ones: the prosody is never outraged, nor the drama (what there is of it) incommenced, nor the style inconsistent. The music pursues a familiarly tonal idiom, basically romantic, which permits the quotation of the Norwegian national anthem without discrepancy or change of style.

Josh Wheeler and Brenda Miller sang the parts of Per Hansa and his wife, Beret, on whose relationship the opera revolves. Beret is a serious, religious-minded, and apparently humourless woman, who is deeply disturbed when her husband appears to have jumped a land claim. It is typical of the indecisiveness of the plot that, in fact, Per turns out to have done nothing illegal and nothing that bothers in the slightest any of the other characters. Beret, however, expresses her feelings by snatching her baby away from its baptismal ceremony, because she thinks it wrong for it to be named "Victorious"; later she is worried, without ever apparently thinking the fault her own, because the baby falls sick and is likely to die unbaptized. Miss Miller sang this unsatisfactory role reasonably well, with some moments of genuine dramatic power, although she seemed not quite at ease in the exacting music of the third act. Not she nor anyone else could make credible the final moments of the opera, when Beret suddenly and suicidally opens the door in a blinding blizzard, for no other apparent reason than because a suicide is a well-tried operatic device for imparting a punch to the final curtain.

Mr. Wheeler was vocally rather

rough, as were some of the other male singers. Raymond Sharp, however, contributed a warm and lifelike portrayal of a preacher. Roy Johnston, Viviane Bauer, Samuel Bertsche, James Cosenza, and Helen Dautrich sang the other main roles. Felix Brentano, the stage director, moved his characters easily and convincingly, and his work gained much from the scenic designs of Eldon Elder. It was presumably in appreciation of these designs that each rise of the curtain won a burst of applause from a section of the audience—a gesture that did little service to the composer, whose music was completely submerged. The orchestra, of 25 instruments, including a piano, played with fair skill. Willard Rhodes, the composer's colleague at Columbia University, conducted.

Consul in Vienna

(Continued from page 9)

of the operas. The development of the modern motion picture and television has aided this new development, which lays the emphasis upon the visual. The new public of our time demands interesting and imaginative spectacle, even in the opera house. This shift of theatrical emphasis toward the visual explains why the discussion of an operatic performance must begin with praise of the producer and then proceed to praise of the conductor.

Meinhard Zallinger conducted Menotti's music with control and insight, building impressive orchestral climaxes. Robert Kautsky, who designed the costumes and décor, deserves highest praise for his work. He used the revolving stage for the two scenes—the sordid apartment and the office of the consulate. This opened wide when the scene of the concentration camp appeared at the back of the stage, which was hung in black, and over which searchlights played.

The ensemble was perfectly coordinated to achieve a maximum effect in the dramatic development. As in a play, appearance, action and declamation were realistically blended. Every character was clearly and sharply defined. Hilde Zadek triumphed as Magda Sorel. The beauty of her voluminous, lustrous voice, reminiscent of the young Lotte Lehmann, conveyed honesty of feeling and intensity of dramatic expression to the audience, which overwhelmed the young artist with applause. Miss Schuerhoff sang the role of the mother with dark, metallic tones. As the secretary, Miss Rohs captured exactly the right spirit of official coldness and bureaucratic ruthlessness. Judith Hellwig made much of the little role of the Italian woman. Hans Braun, who sang the part of John Sorel with a beautiful, warm, voice, has developed into a mature artist in a surprisingly short time for one so young. The magic tricks of Nika Magadoff, as performed by Laszlo Szemere with elegance and humor, delighted the audience. The other vivid characters in *The Consul* were also admirably projected by Mr. Jerger, as the police agent; by Mr. Madin, as Assan; by Marjan Russ, as Mr. Kofner; by Miss Damasus, as Anna Gomes; and by Polly Batic, as Vera Boronel. It was an amazingly vivid performance, as gripping as a motion picture. In fact, this opera offers stiff competition to the films. Opera will have no trouble in surviving the threat of the motion picture if more composers like Menotti develop, composers who write with an understanding of the problems of our time, with a sense of realism in terms of effective theatre, and with the ability to create living people who embody the feelings and practical experiences of our day. One does not even have to be a very individual composer if one possesses a sense of theatre such as Mr. Menotti's, which is a curious compound of talent, spiritual understanding, and cleverness.

New Orleans

Company Stages

Three Productions

NEW ORLEANS.—The New Orleans Opera House Association gave impressive performances of *La Bohème*, on March 15 and 17, with Walter Herbert as conductor and William Wymetal as stage director. Richard Tucker's fine singing as Rodolfo rightly evoked great enthusiasm, and Licia Albanese, as Mimi, had many beautiful moments. Cesare Bardelli was the Marcello, Edward Dunning the Schaunard, and Norman Treigle the Colline. Viletta Russell displayed a lovely voice as Musetta, and Lloyd Harris took the roles of Benoit and Alcindoro. Madeleine Beckhard directed the chorus as usual.

Earlier in the season the association presented *Der Rosenkavalier*. The imported artists in the well balanced cast were Irene Jessner, Jarmila Novotna, Shirley Russell, Fritz Kremm, and Ralph Herbert, and they were excellently supported by local singers. Mr. Herbert conducted well, and the stage direction was in the hands of Dino Yannopoulos.

In addition to her fine singing, Dorothy Kirsten showed considerable histrionic ability when she sang the title role of *Madama Butterfly* here. Alice Ostrawsky made a sympathetic Suzuki; Robert Rounseville was the Pinkerton and John Tyers the Sharpless. Mr. Herbert and Mr. Wymetal were the conductor and stage director.

The New Orleans Symphony has been presenting diversified programs under the capable direction of Massimo Freccia, who has been re-engaged for next season. Recent soloists have included Vronsky and Babin, Sylvia Zarembo, Oscar Levant, Byron Janis, Nathan Milstein and Arthur Rubinstein. Dominick Sartorelli, first violist, was heard in Berlioz' *Harold in Italy*, and Paul Schaller, first clarinetist, in Mozart's *A major Clarinet Concerto*.

The orchestra gave the first performance of Ernest E. Schuyten's *Symphony in F sharp minor*, on Jan. 2. The composer, who is head of the Loyola University college of music, conducted.

Recitals have been given by Ruggerio Ricci, José Iturbi, Tossy Spivakovsky, and Clifford Curzon, and Slavenska's Ballet Variante has appeared here.

The New Orleans Symphony Quartet, which includes Eugene Altschuler, Gino Rafaelli, William Harry, and Eugene Glick, gave a program under the auspices of the women's auxiliary of the symphony.

—HARRY B. LOEB

Virginia Orchestra

To Play Sixty Concerts

RICHMOND, VA.—The Virginia Orchestra, William Haaker, conductor, will give approximately sixty concerts in Virginia, Georgia, Alabama, and Kentucky, between April 7 and May 20. Mr. Haaker will appear as soloist and conductor in several concerts, playing Liszt's *Hungarian Fantasy* and Grieg's *Piano Concerto*. The programs will include such contemporary works as LaSalle Spier's *Journey with a Clarinet*, John Powell's *Green Willow*, and Lamar Stringfield's *Suite from the Southern Mountains*.

Olney Series

Shifts Auditoriums

WHITE PLAINS, N. Y.—Mr. and Mrs. Julian Olney will present their concert series here next season in the RKO-Keith Theatre after having given them for the past eighteen years in the Westchester County Center. They will also inaugurate a series next fall in the Pickwick Theatre, Greenwich, Conn.



Eleanor Steber considers the problem of repertoire with her husband, L. Edwin L. Bilby, who has returned to active service in the Air Corps



Moulin

Following a rehearsal for a Railroad Hour broadcast Vivian Della Chiesa enjoys a visit with Governor Earl Warren and Carmen Dragon, conductor



At his new Connecticut home Tossy Spivakovsky takes out the storm tires for his car



Colin Bellantyne

While on his Australian tour Gyorgy Sandor makes friends with some native koala bears



Ben Greenhaus

Suzanne Danco waves a greeting from the top of a New York skyscraper upon her arrival



Ben Greenhaus

John Carter discusses his role in the Montreal Opera Guild production of The Consul with Mrs. Maurice Berne and Pauline Donalda, guild officers



Don Meller

Henry Krips, South Australian Symphony conductor, goes over a new two-piano concerto by George Rochberg with the soloists, Nelson and Neal

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